

The International Music-Record-Tape Newsweekly

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U.S. Studying Geneva Antipiracy Agreement

By MILDRED HALL

WASHINGTON — The Geneva Antipiracy treaty to protect recordings made on or after Feb. 15, 1972, is due to expire on Dec. 31, 1974. The record copyright amendment will become a permanent part of U.S. copyright law when and if the pending overall copyright legislation is passed. This raises a question about U.S. adherence to the treaty, while dependent on a temporary domestic record copyright law, for granting reciprocal protection among treaty members.

State Department spokesmen point out that there is good basis for assurance that the U.S. will be compensated of all the major industry

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(Continued on page 70)

'BRAVO' Would Solidify Industry: Jules Malamud

By LEE ZHITO

LOS ANGELES — BRAVO — the Board of Recording & Audio/Video Organizations — is the suggested name of an all-industry body proposed by Jules Malamud, the executive director of the National Association of Recording Merchandisers. Malamud, in recommending the formation of BRAVO, said it would be comprised of all the major industry

associations, unions and guilds, academies and societies within the music-record-tape field.

BRAVO's purpose, Malamud said, would be to unite all sectors of the industry and to provide them an opportunity to exchange ideas, tackle mutual problems, and in general, enhance the profits and image of the field. Malamud said the multibillion-dollar industry is in

need of a keener sense of partnership between its various segments for the benefit of all its members.

As Malamud saw it, BRAVO would consist of the heads of the Recording Industry Association of America, NARM, the National Association of Recording Artists and Scientists, the Country Music Association, the Academy of Country and Western Music, the National Association of Music Merchants, the performing rights societies, the Harry Fox Agency, the Electronic Industry Association, the International Tape Association, the Music Operators' of America, the American Music Conference, National Music Publishers Association; among others.

Malamud proposed the formation of BRAVO.

(Continued on page 19)

At present, the U.S. copyright law amendment which protects recordings made on or after Feb. 15, 1972, is due to expire on Dec. 31, 1974. The record copyright amendment will become a permanent part of U.S. copyright law when and if the pending overall copyright legislation is passed.

RCA Offers Sales Stimuli

By ROBERT SOBEL

NEW YORK—RCA Records Music Group, distribution wing, is offering distributors and dealers on a national basis a special three-pronged deal which involves a multi-level discount, a bigger discount through merchandising, and an expanded advertising policy. The program, which was introduced March 1 and concludes Saturday (17), is part of RCA's Impact Program initiated by the company last month. The discount plan gives buyers 120 days to pay

(Continued on page 8)

Leaders Aver 'FM Unfair'

NEW YORK—Members of the Orchestra Leaders Guild here have filed charges with the National Labor Relations Board, claiming that the American Federation of Musicians and local chapter 802 have exercised unfair bargaining practices in seeking the signing of a labor contract for the union's 25,000 members here.

The charges claim that local 802—supported to bargain collectively but its representatives did not have full authority to bargain since they were limited in that authority by

(Continued on page 70)

LONDON—Signs are growing of an increasing tendency among independent labels in Britain to seek greater control of sales and marketing activities traditionally carried out on their behalf by the U.K. majors.

Current activity reflects the intense struggle for survival being waged among the smaller companies and to some extent also underlines the feelings of some independent labels that the major sales forces are now so overloaded with their own product that chances of priority treatment in the shops are not too favorable.

"We find it is beneficial for sales to have our own men on the road—if you want it done, do it yourself," commented Fred Parsons,

marketing director of B&C, now no longer concerned with producing records, but working exclusively as a marketing company on behalf of the Charisma, Trojan and Mooncrest labels. B&C has nine men on the road and is looking to expanding its team by autumn.

But the most significant move toward greater control of retail selling has been made by Island, which last year opened new distribution headquarters in Brentford. With its responsibility for the Bronze and Chrysalis labels, recently augmented by new distribution arrangements with the Rocket, Dragon and Manicure labels, Island has taken five extra salesmen specifically to service the

smaller outlets, previously the sole responsibility of BMI's sales force.

"Whereas we have been able to maintain personal servicing of 400 accounts up to now, from April Island representatives will be covering 1,000 shops throughout the country. The new staff will increase Island's service, particularly with regard to selling-in and providing point-of-sale displays in advance of artists' regional appearances," commented sales manager Fred Cantrill.

Coinciding with the expansion of the sales force—Island's total strength is 11 salesmen and a staff of nine to cover promotion, marketing and merchandising—managing director David Bitteridge

(Continued on page 25)

Japan Disks Increase by 12% in 1972

TOKYO—Fewer pressings of international origin were manufactured and sold in this country last year, according to the latest annual statistics issued here by the Japan Phonographic Record Association, but sales of Japanese albums and singles rose by almost 12 percent.

The retail value of 48,882,178 (Continued on page 17)

Sony Bows 3C Set for Matrix

By HIDEO EGUCHI

TOKYO—Sony Corp. quietly unveiled its first set of 3CX for an SQ matrix 4-channel full logic decoder here Feb. 27, exactly a week after the joint announcement of the CD-4 discrete 4-channel licensing agreement between the Victor Company of Japan and the WEA Group.

The Sony set comprises the CX-00 SQ basic IC decoder, CX-00 SQ full logic IC, and CX-01 SQ gain control IC. The Sony CX-050 (Continued on page 31)

(Advertisement)



Mindful is Maxxy's second Capricorn album, a record bound to broaden the distance between his listeners' ears. Named after the lead singer Maxxy Lewis, the soulful quartet also includes Andre Lewis, Emory Thomas and Marie Henderson. The new sound of new music here Maxxy's specialty, and with Mindful they've whipped up an earful. (Advertisement)

"PAUL DAVIS is a pop-oriented sight composer and a breath of air so fresh it almost hits you as unreal. If you overlook him it's your loss." (Cash Box) You'll find this exciting new sound on BANG RECORDS. BDS 2-227. (Advertisement)

Each of the 4 sides of the new Humble Pie album is deliciously different:

- Side 1 - New rock and roll
- Side 2 - Songs of The Pie's favorite people
- Side 3 - Acoustic Pie
- Side 4 - "Live" Pie

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RCA Records and Tapes

K-Tel Buddah in New Soundtracks' %

By PHIL GELOMINE

NEW YORK — K-Tel International, in a joint venture with Buddah Records, will release a newly recorded double album by Sha Na Na especially designed for the merchandising company, according to executive vice president Ray Kuevas. This marks the first time new album product has been handled via two channel distribution. Buddah will service its own distributors as will K-Tel, through its normal operation of mail order and specific accounts.

The initial pressing will be tested in rack outlets throughout the Minneapolis area this week. Kuevas stated that if the first sales are stimulating, K-Tel will handle the album throughout the U.S. and eventually worldwide through Buddah's licensees. At the same time, Buddah will release the album, entitled "The Golden Age of Rock 'n' Roll" on its Karma Sutra label as the next album for Sha Na Na. The two record set, which includes a deluxe portrait of the label's artist group, is list priced at \$5.99.

K-Tel accounts will be serviced with the new Sha Na Na K-Tel logo, whereas albums sold to Bud-

dah distributors will bear a Karma Sutra catalog number.

"This record will be tested in a completely new marketing technique," says Kuevas. "We will use saturation television advertising to its fullest advantage in producing the product. Attention will also be given to AM and FM radio." K-Tel is pouring \$20,000 into its promotional push within a three-week period. Buddah will promote the album as they normally do.

1 Mrfs. Charge SLC Firms With Pirating'

SALT LAKE CITY — A tape and disc piracy suit, in which 11 major manufacturers charge a number of local businesses in wholesale and retail, has been remanded to the state's origination, District Court here.

The original suit was brought against the state by the Denver, Colo., based firms of Jeter, Warner Bros., United Artists, Mercury, A&M, Atlantic, Buddah, GRT, Bell, Polygram and RCA against R.A. Ridges Dist., Tape Head Co., Music City, The Sound Shop, B-T & L Records, SMC Music Co., owned by R.A. Ridges; Disco-Day, Inc.; All Makes Stereo Products, Inc.; Jeter, Parts; True Fit Seat Covers Center, Smith Management Co., United First Sales and Ridges as an individual.

The local court granted a preliminary injunction against both Ridges' firms; Tape Head and B-Track Stereo Systems. A little later, the court granted a preliminary restraining order against the other defendants. Then the case was sent to the state supreme court for Utah Nov. 29 on a petition for writ of Habeas Corpus.

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NEW YORK — Leading hardware, software, duplication and service firms are among the first exhibitors announced for VideExpo '73, Billboard Publications' third international video marketing conference, Sept. 17-19 at New York's Hotel Plaza.

First booth reservations are from Panasonic VTR, New York; MCA Division, Mitsubishi Electric, Lincolnwood, Ill.; Video International of America, Westport, Conn.; Modern Talking Picture Service and Modern Video Services, Secaucus, N.J.; Video Communications, Chicago; Thomas J. Valentino Co., New York; Video Publications Co., Studio City, Calif.

Exhibit booths will dovetail with nonfictional conference workshops focusing on user applications in the Corporate, Educational, Government, Home Entertainment

A&M 'Force Feeds' Humble Pie

LOS ANGELES — A&M Records has set a true national saturation campaign for the new Humble Pie twin-disc set, "Eat It!" featuring food-oriented themes and merchandising displays. The campaign kicks off nationwide Saturday (17) and will peak in local markets to coincide with the release of the Humble Pie local tour through April and May.

One hundred girls are being hired to parade with sandwich boards and handbills in high traffic areas in 15 cities. One hundred picnic baskets filled with "Eat It!" buttons, stickers and patches are being sent to A&M distributors.

filed by the defendants.

Judge Willis W. Ritter, chief judge, who heard the early stages of the first prominent class action piracy case, Tape Head and R.A. Ridges Dist. vs. NBC, CBS, ABC and Ampex (Billboard, Nov. 20, 1971), dissolved the injunction entered by the state court. He reversed the Judge Ritter decision and directed him to vacate and set aside his earlier decision and federal court ruling exceeding jurisdiction.

The record company plaintiffs appealed and the case was sent to the U.S. Court of Appeals, 10th Circuit. The state court reversed the Judge Ritter decision and directed him to vacate and set aside his earlier decision and state court preliminary injunction. He was further directed to remand the case to the Salt Lake county district court.

The suit also seeks "no less than \$500,000 in damages and attorneys' fees to be determined by the court." Ray Gardner of Christensen, Jensen, Jensen and Evans here represents the plaintiffs.

VideExpo '73 Pacts First Exhibitors for NY Meet

and Retail markets. Every video hardware system available on the market is expected to be seen at one place for the first time.

The exposition will be limited to product and service displays and demonstrations. Exhibitors not only will participate in all conference sessions but also will be able to highlight their offerings on Trans-World Tele/Theatre's closed-circuit channel to all registered attendees.

Russell Flagg, who was account executive on the American Music Association, N.A.T.A. Training Education Exposition while with Clapp & Polak, is exhibit manager for VideExpo Publications Co., Studio City, Calif.

Exhibit booths will dovetail with nonfictional conference workshops focusing on user applications in the Corporate, Educational, Government, Home Entertainment

for giveaway to retailers in 19 markets. One hundred shopping carts will be leased by A&M in local markets for retailer displays holding 50 albums and special posters. Billboards are being erected in Los Angeles, New York and Boston.

Five Korvette discount department stores will be selected to hold pie-eating contest lasting the final two weekends of March in conjunction with the Humble Pie release.

Barry Grief, A&M's new merchandising vice president, says "an extensive" radio spot buys will be made in each city on the Humble Pie tour.

By NAT FREEDLAND

dominant image in contemporary rock music top album this week is the bluesgrass folk soundtrack from "Deliverance." UA is fortunate to have scored outstanding projects coming up with this audience.

"Last Tango in Paris," the controversial period of Marlon Brando now playing in the U.S. at only one Manhattan theater, selling a soundtrack album briskly and the main theme has already been covered in at least ten vocal and instrumental versions, including Her Alper's return to Tijuana Brass activity. UA controls the publishing too.

Coming this spring are the new children's musical of "Tom Sawyer" by Disney, starring Richard and Robert Sherman and with Charley Pride singing the

Jukes Fear Small-Holed 45 Singles

CHICAGO — It would be impossible to estimate the potential costs and turmoil resulting from a switch to small hole 45s, according to a spot check of major box manufacturer engineers and pressing plant managers. Rackjobbers and the senior executives of the National Association of Recording Merchandisers (NARM) in Los Angeles suggested that change (Billboard, Mar. 10).

While the hole is small in the industry, it is a major concern for the man who cuts out the large hole is part of the automatic sleeve making of pressed discs. The plant manager, Columbia Record Productions, Terre Haute, Ind. He said that the problem of change would not only mean new equipment

(Continued on page 8)

RCA & ATL TOP AWARDS

LOS ANGELES — The continually greater split among labels for top records annually was manifest again in this year's Grammy awards Saturday (15) with RCA's nine awards and Atlantic's six taking first and second place, respectively for complete award listing on page 48).

In contrast, Columbia led the pack in 1970 with 11 Grammys. Twenty-seven labels shared in the 1972 awards, contrasted with 1970 and 1971 (see comparison chart on page 8).

Ringling Sets Trapeze Music

NEW YORK — Ringling Bros. & Barnum & Bailey Records, in what may be the first move by a major entertainment conglomerate into the field of commercial music production for the advertising campaign, has formed a new agency, Trapeze Productions. The new firm will create commercial campaigns for TV and radio as well as produce TV and radio promos for broadcast programming.

Trapeze Productions plans to draw on talent from both the commercial and pop music fields. It will be headed by Joe Zeff, former division vice president of RCA, Popular Records and by Larry Sher, former director of marketing, MGM. Roberts Arnold will act as creative director

main theme, plus the latest James Bond thriller "Live and Let Die" with main theme written and performed by Paul McCartney.

Another double horse gets with many strong elements is "Electra Glide in Blue," produced, directed and scored by James Glicken, producer of Chicago and the early Blood, Sweat & Tears. The movie is a soundtrack album from a major motorcycle cop in the Southwest.

UA soundtrack albums of "Man of the Munchies" and "Fiddler on the Roof" are both in the Billboard's top 100 chart. "Fiddler," after 72 weeks on the chart, has begun to climb again as the film now goes into general release. Stewart said, "An album always sells more after it's out of reserved-seat showings and into multiple theaters."

Stewart Pioneers

Stewart has had a strong background in soundtrack and Broadway original cast record exploitation ever before joining United Artists. As a movie studio executive in the early 1960s, he regularly visited Europe and bought the movie soundtracks for UA. He scored the "Never On Sunday," in this manner and it ultimately became one of that year's biggest sellers.

"The factors in a successful soundtrack album are success of the movie, the richness of the score for the movie's needs more than how offbeat the music is, and

(Continued on page 19)

Rothfeld Seeks Anti-Pilfer Aid

LOS ANGELES — Dave Rothfeld, president of the National Association of Recording Merchandisers during the NARM convention to investigate the possibility of a new device to protect records on records and tapes—perhaps in the jackets themselves—as a measure against shoplifting.

"They could develop it for the benefit of us all," he said. Rothfeld said that he was in the process of installing a sensing device in certain stores. He stated that the cost would be brought down to a fraction of a cent with mass usage.

Admiral New SQ Licensee

NEW YORK — The Admiral Corp., consumer hardware manufacturer, has signed an SQ licensing agreement with Columbia Records. The agreement, along with the recently signed licensing agreements with RCA and Philips, will allow manufacturers, brings the total of audio hardware brands associated with SQ.

Other manufacturers who recently signed SQ agreements with the label are APF Electronics, Inc., New York; Dyn Electronics, Inc., Miami; Ross Electronics Corp., Franklin Park, Ill.

NARM RENEWS MALAMUD

LOS ANGELES — The National Association of Recording Merchandisers has renewed a Jules Malamud's contract for another six years as the association's executive director. Malamud has held that post since March, 1961. His existing 3-year contract had expired in 1970, and the newly concluded agreement extends the renewal for an additional 5-year term.

Hall Concert Set

NEW YORK — An in-store and TVM-style poster campaign, advance mailers and press party are part of the pop buildup Phonodisc is launching to promote the Thursday (15) Carole King Hall concert here of Tom T. Hall. Both the country and pop and radio people will be invited.

More Late News

See Page 70

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On Epic Records and Tapes
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This one



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LOS ANGELES—A network of 5,000 libraries, ranging from local through collegiate, are exposing thousands of Americans to records and tapes through burgeoning recorded collections. Library administrators point out they are the listening booth of the seventies.

Bro-Dart, Inc., a national firm serving libraries for many years, with everything from books through furniture, started a record/tape wing three years ago under the direction of former librarian Mrs. Connie Saheb-Ettaba. County library executives here credit the terrific interest in their record/tape collections to Mrs. Saheb-Ettaba, for under her administration, the firm now supplies nationally a piece of tape or record product

LOS ANGELES—This year's disqualification-plagued musical Oscar nomination categories have finally been settled after special late voting.

Stax Campaign

Stax Campaign Bows Children

NEW YORK—Stax Records has launched a "New York Environment" campaign to herald the debut of *The Soul Children* at the Apollo Theater from March 23-29. The group is featured in the current Stax/Wolper production of "Wattstax" filmed last summer.

The Soul Children, who have been recording in Memphis the past month, will have an advertising, promotion and publicity campaign surrounding themselves. Plans include record and department store appearances, disk jockey visits and newspaper, television and radio interviews with both the white and black press.

Following their New York debut, the group will embark on 40-city tour across the country. Television and radio promotional appearances has been arranged by Stax representatives in all cities.

Columbia to Cut 'Night Music' LP

NEW YORK—Columbia Records will record this week the original score of Stephen Sondheim's Broadway musical "A Little Night Music."

The sessions, to be held at the label's 30th Street studios here, will also mark the return of Goddard Lieberson as a producer. Lieberson has producing credits on many of Columbia's original cast and soundtrack albums.

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completely ready for the library use immediately upon receipt. Previously, individual library systems used their own makeshift cataloging systems.

Bro-Dart, Inc., stimulated library record/tape buying three years ago by starting to publish "Listening Post," a monthly reference work, complete with printed order form, which 10 times per year projects reviews of over 150 different pieces of recorded product. Bro-Dart supplies, for example, \$5.98 LP's at \$4.01, with an additional charge of \$1.80 with complete cataloguing materials for single-pocket LP's and \$2.80 for multiple disk sets. Bro-Dart handles only cassettes, with \$6.98 product costing a library \$5.58 plus \$1.50

Scar Tunes

John Addison's "Slenth" score has replaced "The Godfather" in the finalists for dramatic background music after it was discovered that some "Godfather" themes had been previously used in an Italian film. The other four nominees are "Images," "Limelight," "Napoleon and Samantha," and "Poseidon Adventure."

"Ben, by Walter Scharf and Don Black, is the only best song nominee which has had any strong record sales relevance. After Curtis Mayfield's 'Freddie's Dead,' from 'Superfly' was disqualified because the lyrics weren't sung on-screen, voting was re-done. Other nominees are 'Come Follow Me' from 'The Little Rascals,' 'Marmalade, Molasses and Honey' from 'Life and Times of Judge Roy Bean,' 'The Morning After,' from 'Posedon Adventure' and 'Strange Are the Ways of Love' from 'The Stenfather.'"

L.A. Explores City Music Push

LOS ANGELES—The possibility of establishing a Los Angeles City Commission for the Advancement of Popular Music was explored last week in a meeting between representatives of most of the major record labels based here and the city councilman for the Hollywood district, Robert J. Stevenson.

Under discussion was a new music building which would include an ultra modern showcase auditorium for displaying new acts, plus classrooms for preparing newcomers for behind-the-scenes music industry jobs. The job of boosting the Memphis pop music image.

Record companies represented were Capitol, 20th Century, United Artists, A&M, Ode, MGM, MCA, Playboy, and Motown. A second meeting will be held during the final week of March.

Abner Booms Indie Distributions

LOS ANGELES — A specially-called meeting of Motown distributors attending the National Association of Recording Merchandisers got a pledge of allegiance from longtime independent manufacturer executive F.G. Ahner II, the firm's president.

Abner emphasized that Motown will work in unison with independent distributors, for "it's the independents who opened up this industry to new creative talent and new entrepreneurs." He warned that the indie distributor must deliver full range of top quality promotion and distribution to survive.

"Top quality distributors helped build Motown and those are the distributors to whom we want to deliver top quality product in which we are going to invest huge sums this year," he added.

for the complete cataloguing material.

Library Agents or Bro-Dart credit the automation provided by the firm with enhancing the building of audio libraries. Each LP is supplied to the library in a transparent, heavy-gauge sleeve with an exterior pocket to hold a circulation card. A numbered label is pasted on the LP, the jacket and the circulation card. From eight to fourteen subject heading numbers cataloguing cards are included with each LP. The national numbering system, Alpha Numeric System Classification for Recording (ANSCL), was developed by Mrs. Sheeh-Eituba.

Mrs. Saheb-Ettaba uses 16 periodicals, including Billboard and High Fidelity, to aid in making her monthly selections. She also receives sample copies from a limited number of labels. Her mailing address is: Director of Library Services, 15265 Don Julian Rd., City of Industry, Calif. 91749. Repertoire in Listening Post ranges from contemporary to classics to kidziks, with special emphasis on instructional material when available. Mrs. Saheb-Ettaba is also growing demand for computer stock. Her critiques in the monthly are about one month behind release. She does a particular soup-pitch every month because so many minority-neighborhood libraries have asked for direction.

Typical Example
Typical of the areas which Broad Street serves nationally is the Los Angeles area. Of the 98 branches, 36 of which have record/tape collections. According to a regional coordinator, Jean Stoffels, four years ago eight large libraries had record/tape collections. Now, of the 98, country libraries fall into three categories: 500, 1,000 and 2,000 title collections. The average country library here with such a collection adds 100 titles a year to its collection. More and more of the titles are contemporary rock, she added. A regional coordinator oversees the individual branch requests. For instance, the title of a Little Richard Vincente branch in West Los Angeles, serves a particular title or titles in Listening Post and orders them through the regional coordinator.

A check of library administrators indicated that a possible 2,000 libraries still buy direct and use their own cataloguing systems.

4 Nabbed in Tape Raids

NEW YORK — Some 10,000 hostile tapes were seized in Queens here and four persons were arrested and arraigned, as part of Queens District Attorney Thomas J. Muekell's investigation into the involvement of organized crime and the pirate tape industry.

The seizure, the first of planned raids on tape distributors and retailers in Queens County, was held under the direction of assistant district attorney Anthony V. Lombardino, chief of the organized crime rackets bureau, and chief investigator, John Mahoney, also of the DA's office.

The four individuals arrested in the raids were: Noel N. Cooper, doing business as Sue-Lee Laundry; Edward Reiner, doing business as Shelf World; Meyer Edery, doing business as Edery Stereo, and Morris Dwek, doing business as Dwek Records. The four were arraigned in the Criminal Court Building, Kew Gardens, Queens.

GRT Pacts Takoma

LOS ANGELES—Takoma Records has signed an exclusive tape distribution agreement with GRT Corp.

First GRT release from the Takoma catalog will be "All I See Is You," a soft rock LP. Future releases will include John Fabe and Leo Kottke product.

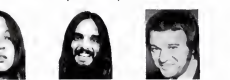
Executive Turntable

Gene Settler has resigned from his post as vice president marketing RCA Records. He joined RCA two years ago from Epic Records.

In a major reorganization of the Buddhist Group's promotional staff, **Buck Rheingold**, formerly East Coast promotion director, has been named national promotion coordinator. Under the new promotional set-up, the country will be divided into four operating areas: the West, under **Stan Napolaja**; the South, under **Wade Conklin**; the Midwest, under **Bruce Bird**; and the Northeast, under **Joe Billeto**. The appointments of regional men include **Ray Beyda**, Northeast; **Donna Berman**, Midwest; **Bob D'Amico**, South; and **Ken Benson**, Detroit. **Bob DiPietro**, Hartford, **Bruce Shindler**, New York, and **Mike Khotovitch**, San Francisco, in r&b promotional activities. **Richard Smith** has been named regional director, Midwest, with **Charles Knox** handling local promotion in the Chicago area; and **Tom Young** has been appointed to cover the Texas region. Rheingold stated that additional appointments will be forthcoming. Also at Buddhist, **Diane Gardiner** has been named director of public affairs. She was previously with the **Buddhist** Miss Gardiner was public affairs director and co-founder of Grunze Records. She will be working out of Los Angeles.



Frank Mancini has been appointed division vice president, promotion, at RCA Records. He will continue to direct the national activities of the label's field promotion staff and national promotion staff. Mancini joined RCA in 1970 as director of promotion. Previously, he was promotion manager at Lionel Entertainment Company. Also, he was promotion manager at Columbia Records, Columbia/Collegiate promotion coordinator. **Russ W. Johnson** has been appointed vice president at Panasonic. He is also general manager of the Panasonic Communications Division, which he organized in 1970. **Leroy Lovett** has been named administrative manager at ABC/Dunhill Publishing. His main areas of responsibility center around the total operational management of copy rights, as well as the promotion of foreign artists and republished artists. **Richard Kumar** has been appointed vice president and a member of the board of directors at Video Tape Network. Kumar joined the sales department of VTN shortly after the company's formation two and a half years ago. **Bob Phillips**, former president of Associated Booking Corp., has opened his own agency, RPM Ltd., Beverly Hills, Calif. **Samuel S. Bunko** has been named general manager of the r&b wing of Cutlass Productions, Nashville, to join Motown. He will work out of New York. **Irving Brown**, general manager of Warner Bros. Publications Inc., has resigned. Brown was vice president of Chappell & Company, moved to Seven Arts Productions in 1966 and continued on through the corporate merger with Warner Bros. **Pat Weaver**, West Coast general manager for Metromed Music Inc., has also resigned. He will announce plans shortly.



Glenda Bogart, formerly out of Record Rack in Los Angeles, joined Sound Music Sales as administrative assistant to

JVC Teams With Sansui

NEW YORK—Sansui has completed arrangements with the Victor Company of Japan to build a discrete demodulator capable of playing the Quadralisc (CD-4) records now being issued by RCA Records and the Warner Bros. Elektra, and Atlantic Records group, according to Bill Kim, Sansui president.

and will have professional encoders and decoders units available for purchase by record companies and recording studios later this year.

1st Elektra Q'

LOS ANGELES—Six albums are scheduled for release by Elektra Records this fall. The first is

1st Elektra 'Q'

LOS ANGELES—Six albums are planned as the first 4-channel release by Elektra since adopting the JVC discrete system. They include "best of" LPs by Judy Collins, New Seekers and Bread, plus "No Secrets" and "Stardrive with Bob Mason." The label's local recording facility has been adapted for 4-channel mixdown in Studio A.

JO JO GUNNE. JUDEE SILL. TOM WAITS.

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**"BITE DOWN HARD"
JO JO GUNNE**

Jo Jo Gunne continues to create melodic high energy rock and roll in the best California tradition on their new second album.

**"HEART FOOD"
JUDEE SILL**

Judee Sill has been called "the most important new artist of the seventies thus far..." in the L.A. Free Press. Hear her second album, and you'll understand why.

**"CLOSING TIME"
TOM WAITS**

A hauntingly lovely new album of introspective songs and folk/jazz music which captures the essence of a moment, a thought or a love.



SD 5065



SD 5061

SD 5063



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PRECEDENTIAL SUIT:

Walker Sues for Producer's Credits

By BILL WILLIAMS

NASHVILLE — Director-ranger-producer Bill Walker has filed a \$500,000-plus lawsuit against singer Donna Fargo, her producer husband, Sam Silver, and others in connection with the production of her hit songs.

In a 15-page complaint filed in Circuit Court here, Walker charges Miss Fargo and Silver with breach of contract. Judge Joe C. Loscher immediately issued a preliminary restraining order prohibiting Paramount Pictures Corp. and Prima Productions of California from distributing any of the pro-

ductions from the recordings until a hearing can be held.

The complaint was filed on behalf of Walker by attorney Jack Silverman, who is Sam Silver's attorney. Silverman actually produced the records.

"Stan Silver represented to me at the time that he was inexperienced in the field of country music and that he desired the service of a producer familiar with that field of music," Walker states in the complaint. He said he worked with Silver as co-producer in three recording sessions for Miss Fargo between Nov. 1971, and July,

1972. Rights to the recordings were sold to Dot Records.

Walker said he "secured the recording session and necessary personnel to close the deal. Walker was in fact personally conducted and supervised each and all of the sessions."

Royalty Claim

The complaint further charges that, when the recordings were sold to Dot, Walker was told he would be listed on the record labels as co-producer and that he would receive 2% of 90% of the gross receipts from the record sales.

Listing two of the records specifically, Walker claims he neither was paid for his work or given credit for it. The two cited are "Happiest Girl in the Whole U.S.A." and "Funny Face." He calls, in his complaint, the use of Silver's name on the labels as sole producer as "fraud and a subterfuge."

Walker contends his professional reputation has been damaged because he has not been given credit for his work. He asks \$500,000 in damages and a judgment of age of the gross receipts which Silver allegedly agreed he would receive.

ABC/Dunhill Combines Music Firms Into ASCAP & BMI Wing

LOS ANGELES — ABC/Dunhill Publishing has consolidated its six publishing companies into two firms, one affiliated with ASCAP and the other with BMI. Eddie Lambert, general manager of ABC/Dunhill Publishing will oversee operations.

The move incorporates all songs (numbering some 2,500) controlled by Trosdale Music Publishers, Inc., Pamco Music, Inc., Westpac Music, Inc., and Porgie Music, Inc. into ABC/Dunhill Music Inc. (BMI).

Songs copyrighted through Wingate Music Corp. and Ampco Music Corp. will be incorporated into BMI. Approximately 1,500 will now be incorporated into American Broadcasting Music Inc. (ASCAP).

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***“Last
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In Paris”***

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Produced by Herb Alpert

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Music

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How do you follow a winner?

At this year's NARAS Awards, The Temptations' hit single, "Papa Was A Rollin' Stone" won three Grammys. It was The Best R&B Vocal Performance by a Group or Chorus, The Best R&B Instrumental, and The Best R&B Song (thanks to Norman Whitfield and Barrett Strong). With a winner like that, there's only one way to top it.



With a Masterpiece.

A single and an album.
Produced by Norman
Whitfield. Now On
Motown Records and Tapes
G9654.



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Rigby Finishes 1st Year on High Note

By PHIL GELOMINE

NEW YORK—Rigby, an entertainment enterprise aimed at the young adult market as designed by Joanne and Charles Boumetts, has successfully completed its first year of operation. According to the Boumetts, Rigby "combines the advantages of a travel and discount club with an exciting new idea in going going."

A \$5.00 one year membership

entitles the Rigby member to a laminated card honored at more than two dozen New York-New Jersey record, camera, stereo, eyeglasses, waterbed and shoe stores as well as an array of boutique and head shops. "We've taken a very personal interest in our business," said Joanne. "All of our stores have been personally chosen by us on a selected basis." Members receive a 10% merchandise discount when they present their Rigby card upon purchase.

Rigby's thrust, however, lies in its reputation for lining up choice acts for rock concerts and related events. Each month Rigby members receive a listing of upcoming major rock attractions located within the metropolitan area. An order blank is enclosed with concert price, a ticket limit is set and on the return of the form, remittance and handling charge, the request is promptly processed.

The Boumetts work through rock promoters by securing orchestra ticket blocks in good advance of concerts and at times, even having tickets before the shows are announced in the newspapers. "The usually hassles of long line standing and seclusion disappointment are avoided this way and from the appreciative letters Rigby's received, our members are delighted with the service," added Charles.

The mail order club also offers extensive travel benefits to its members. Extended trips to London, Spain, Greece, Paris and

(Continued on page 12)

Talent Signings

Columbia Records bard rock group Aerosmith has signed an exclusive booking agency agreement with IFA's Herb Spar...

First artist to sign with Columbia-distributed DeVeL Records is singer Jackie Milner. Her debut single for the label, "Little By Little," was produced by Eugene Souter and is set for immediate release. Other DeVeL artists to be recorded in the near future are Mike Scott and Madeline & the Montellios.

The newest addition to the roster of H.F. & Bell Management is singer-composer Bill King. He is currently recording in Toronto for Capitol with producer Paul Hoffert.

Blues composer Willie Dixon has signed a long-term personal management agreement with the Scott A. Cameron Organization, Inc. His compositions have included "The Seventh Son," "My Babe," "The Little Red Rooster," and "I'm Your Hoochie Coochie Man." Country singer Mitala Miller has signed with the Ron-

All of the original songs in the Columbia Pictures release will appear in the songbook which has been arranged for piano, voice and chords. Bill Records has the soundtrack album.

Co's Keyboard Colossus: N.Y. Midnight Jamboree

NEW YORK—At Radio City Music Hall, New York, March 2. The Rockettes and late-night movie fans will swell on their way home when Columbia Records' premier Clive Davis took to the midnight stage to produce the evening's "mission" for the label was to present classical music to the masses. Davis, sensing a high level of audience anticipation from the sellout audience of 6,000, then brought on the first performer, organist E. Power Biggs, in the Keyboard Colossus program.

Biggs, a world-traveled musician, warmed the audience with Soler's "The Emperor's Fanfare," an interesting piece that was well received. Then, playing what he termed "the mighty Wuritzer," Biggs moved into Bach's "Tocatta and Fugue" and although the piece was well handled, it became evident that the hall just couldn't feel the power and flow of the composition. Mix-in blue steam gushing from the stage and the result was a straining of senses which lessened the impact of both artist and composition.

Next to grace the stage was baritone and pianist Anthony Newman and the Baroque Ensemble. Newman and "Friends," as the Ensemble was listed in the program, proved to be the highlight of the evening with their performance of Bach's "Brandenburg Concerto No. 5." With stand-out performances by violinist Ani Kavafian, flutist Paul Robinson and organist on the harpsichord, the group quite often delighted the house with both their virtuosity and wit. But, once again, the sound was weak and often fluctuating—the result of a rambling chamber music, whether it's meant for the masses or the elite.

With the addition of three chandeliers and a Joshua White light show, it was time for Eugene List and the Monster Concert—10 pieces encircling the stage wagon-train style. With conductor Samuel Adler leading the ensemble, the group worked its way through "The Maple Leaf Rag," "Thunder and Lightning Polka," "The Hen/Creep Eyes" and the popular "William Tell Overture." Often played by the gobs of space between pianos, the artists (Dante Amali, Nancy Bachus, Edward Easley, Brian Jensen, Neil Larrabee, Joseph Werner, et al.) failed to bring home that powerful sound associated with the group. If anything, it was a visually amusing sight to see 10 pianos being played at once, but one doubts the effectiveness of sound produced—once again, blame the amplification, wide spacing and poor acoustics.

With Biggs returning to do a very "crasy" Hewitt's "The Battle of Britain" and lives "Variations on America," the evening was

'Lemmings' in New Tours

NEW YORK—"Lemmings," the satirical revue produced by the National Lampoon and currently playing at the Village Gate, has spawned three new performing companies, slated to tour the U.S., Canada and Europe.

The new companies are scheduled to begin rehearsals next month, with tours set to begin in late April.

Also scheduled is the original cast recording of "Lemmings," recorded live at the Village Gate and due for release just prior to the kick-off of the tour. The album will be released via the National Lampoon's own Banana label, distributed by Blue Thumb Records.

"Lemmings" is produced and directed by Lampoon editor Tony Hendra, and was written by Sean Kelly and National Lampoon editors and writers.

rapidly coming to a close. But, not without a spectacular!

The curtain opened on the Monster Concert pianos playing and being joined into variations of wedding cakes via the Music Hall's multi-faceted stage. Next to join the evening were Newman and friends—being lifted from the Hall's orchestra pit. Biggs sat by himself with the Wuritzer in the corner. Together they gave a rousing version of Sousa's "Stars and Stripes Forever" and the performance, long with the accompanying light show, caused more than one blind.

All in all—a strange evening. With good intentions, Columbia must be praised for the effort in putting on this extravaganza, but one doubts the effectiveness in educating the masses to classical in this manner. JIM MELANSON

Staples to Aid Benefit

NEW YORK—"The Staple Singers" will headline the roster of talent performing for the benefit of the Roxbury Medical Technical Institute in Roxbury, Mass., on March 31.

Other participants include Nikki Giovanni, backed by the New York Community Choir, and the Ramsey Lewis Trio. Dr. Brown is honorary chairman of the benefit.

The benefit concert will take place at the Hyannis Auditorium, Prudential Center, Boston, at 8:00 p.m. Tickets are available locally in the Boston area at \$7.50, \$6.50, \$5.50 and \$4.50.

The Roxbury Medical Technical Institute is an educational facility, devoted to preparing the next group of children for careers in the health-science.

The 22-month-old private community school provides a K-12 academic education with emphasis on science, mathematics and languages to provide grade and high school students, an introduction to career counseling and tutoring in specialized fields of study.

Proceeds from the benefit will go toward establishing scholarships, and expanding the plant of the school.

Norway Entry For Eurovision

OSLO.—The Norwegian entry in this year's Eurovision Song Contest in Luxembourg on April 7 will be "Au For Ell" (Oh, What a Game), to be sung in English by a quartet, the Bendiks Singers. The music and lyrics were written by Arne Bendiksen, and it is the fourth time a song of his has been selected to represent Norway in the Eurovision tourney. A total of 191 songs were entered this year, and Bendiksen won the final elimination featuring five of them in a TV program.

This year's entry will be the first Norwegian contender to be sung in English. The Bendiks Singers have been launched by Bendiksen, but are encountering difficulties in performing together on account of two of the quartet being contracted as solo singers to other record companies. They are recording for Bendiksen as a group, claiming this does not infringe the two solo contracts.

Leader of the Bendiks Singers is Philip Kruse. Bendiksen's publishing manager.

The Bendiks publishing house has the rights to all five Song For Europe finalists this year, which were performed in the eliminating TV program.

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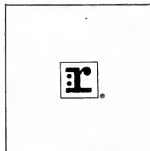
"He's been associated with a whole raft of hits, from 'Nut Rocker' to Alice Cooper's 'Elected.' And, artists he's worked with range from early Mothers and P.J. Proby to Johnny Winter, The Byrds, and Slade."

—MELODY MAKER

"Kim Fowley's new album, INTERNATIONAL HEROES (ST-1158) will place him in the ranks of David, Mott, Alice, and Lou in the hearts and palms of the American teenager. It contains the single with the same name (#3534)."

—CAPITOL RECORDS

Your New Album Check List



Alice Cooper. BILLION DOLLAR BABIES
Timed to rock's greatest tour. Contains "Hello, Hokey." Warners BS 2685.

The Doobie Brothers. THE CAPTAIN AND ME
Follows "Listen to the Music" with a seamy parlor of the stuff. Warners BS 2694.

John Cale. PARIS 1919
A long way beyond the Velvet Underground, John Cale returns to rock & roll with a masterpiece. Reprise MS 2131.

Paul Kelly. DON'T BURN ME
A definitive R&B statement from a powerful new singer-writer. Includes the hit title song. Warners BS 2689.

The Mystic Moods. AWAKENING
The cosmic approach to mood-rock. An authentic new sensation. Warners BS 2690.

Fanny. MOTHER'S PRIDE
The hit-making rock quartet, produced in the wilds of New York by Todd Rundgren. Reprise MS 2137.

Sound Track. THE THIEF WHO CAME TO DINNER
Henry Mancini scores again with an album of music from the film. Warners BS 2700.

Seatrain. WATCH
The amazing dance band. Warners BS 2692.

Todd Rundgren. A WIZARD, A TRUE STAR
He's monkeying with your stereo this time out and your ears will lap it up. Wide, weird, wired and wonderful. Bearsville BR 2133.

Flo and Eddie. PLO AND EDDIE
Turtles who hurtled into Mothers, then into their own hard-driving harmonies. Flo and Eddie unveil their second smashing album. Reprise MS 2141.

Foghat
Three former Seavy Browners and a graduate of Black Cat Bone dishing up their second explosive LP of blues-tinged British roll and rock. Bearsville BR 2136.

Procol Harum. GRAND HOTEL
Their best album, extraordinarily pecked. Chrysalis CHR 1037.

TEMPEST
Pounding, rolling rock. A thundering debut album. Warners BS 2682.

Alan O'Day. CARESS ME PRETTY MUSIC
As a writer he's been sung by the likes of Three Dog Night, Paul Revere and the Raiders and David Clayton-Thames. Alan O'Day sings his own now in an extra special album. Vire VV 2679.

Unmistakably from Burbank. Where They Belong.

WHO—WHERE—WHEN

(All entries for WHO-WHERE-WHEN should be sent to Sam Sutherland, Billboard, N.Y.)

STEVE ALLEN (Comedy) Hall, N.Y., March 24.
AMERICA (Warner Bros.) N.Y., March 24.
BILL ANTHONY (Comedy) Knott's Berry Farm, Buena Park, Calif., March 22; Van Hall, Ft. Worth, Texas, March 24.
ERIC ARFON (Comedy) Main Point, Bryn Mawr, Pa., March 22-23.
ASLEEP AT THE WHEEL (United Artists) Palomine Club, Los Angeles, March 22-24.
ATZURA (Comedy) Sunset Arena, Fresno, Calif., March 13; Civic Auditorium, San Jose, Calif., March 15; Auditorium, Long Beach, Calif., March 16; Mainland Auditorium, Sacramento, Calif., March 17.
JIM BAILEY (Palmer House, Chicago, March 16-19.
SHIRLEY BASSE (United Artists) Germany on Tour, March 19-21.
BARBERS (ABC) (Comedy) Bowl, Santa Barbara, Calif., March 22.
BARTLEY (Comedy) La Scala, N.Y., March 17; El Paso, Texas, March 18; Music Fair, Valley Forge, Pa., March 23; Case Auditorium, Boston, March 24.
BEALS (United Artists) Quonset Creek, March 22; Civic Center, Prince George, March 28.

ARCHIE BELL & THE DRIBBLES (Atlantic) Santa Clara, Winston-Salem, N.C., March 31.
BLACK DAK ARKANSAS (Atco) Starland Arena, Indianapolis, March 11; Memorial Auditorium, Chattanooga, Tenn., March 14; Municipal Auditorium, Mobile, Ala., March 15; Civic Center, Tarrant City, Fla., March 16; Municipal Auditorium, Columbus, Ga., March 22; Kall Auditorium, St. Louis, Mo., March 22; Palladium, Los Angeles, March 30.

BLOOD, SWEAT & TEARS (Columbia) Civic Center, Springfield, Mass., March 11; Houston, Texas, March 16; Dallas, Texas, March 17; Waco, Texas, March 18; Houston, Texas, March 19; Baltimore, Md., March 24; Academy of Music, Philadelphia, March 24.
BOONE FARR (Columbia) Fort Carson, Ft. Carson, Colo., March 17.

EDDIE STAPHORNI (ABC) (Polygram) Kennedy Center, Washington, D.C., March 20; Philadelphia Hall, N.Y.C., March 20; Academy of Music, Brooklyn, N.Y., March 20; Carnegie Hall, N.Y., March 21.
BREND ELLIOTT (ABC) Honolulu, March 24.

BREWER & SHIPLEY (Rama Sutra) Kall Opera House, St. Louis, Mo., March 21.
DAVID BRUNSON (Columbia) Theatre Knoxville, Tenn., March 16.

OSCAR BROWN (E.R. Atlantic) Sportmen's Club, San Diego, March 16.
DAVE BRUCE (ABC) (Atlantic) Place des Arts, Montreal, March 16; War Memorial Performing Arts Center, Milwaukee, March

22; Opera House, Chicago, March 24; Symphony Hall, Atlanta, Ga., March 31.

RAT BRYANT (Atlantic) Michael's Park, N.Y., March 6 for 12 weeks.

JULE HUDO (Ralph Hall, South Fallsburg, N.Y., March 17).

JERRY KUTLER (Mercury) Main 49, Washington, D.C., March 27-April 1.

DONALD BYRD (United Artists) Harbor Keyboard Lounge, Detroit, March 18; Jazz Showcase, March 20-April 1.

THE BYRDS (Columbia) La Scala, N.Y., March 17; El Paso, Texas, March 18; Music Fair, Valley Forge, Pa., March 23; Municipal Auditorium, Dayton, Ohio, 24.

CANNED HEAT (United Artists) Dizzy Dose Theatre, Washington, D.C., March 17; Civic Arena, Toronto, Canada, March 16; Baron Van St. George, March 17; Music Hall, New York, March 29; Academy of Music, New York, March 30.

JERRY CLOVER (MCA) Main 49, Washington, D.C., March 15; Fairgrounds, Columbia, Mo., March 15.

JERRY CLOVER (MCA) New City Auditorium, Jackson, Miss., March 20; Jaffe, Ark., March 22; National Guard Armory, Selma, March 22.

ALICE COOPER (Warner Bros.) Boston Garden, Boston, March 20; Civic Center, Baltimore, March 27; Civic Center, Indianapolis, March 30; Public Hall, Cleveland, March 30.

CREATIVE SOURCE (Scepter) Flamingo Hotel, San Juan, March 27-April 1.

STEELE GAY (ABC) Palladium, Los Angeles, March 20.

MAC GAVIS (Columbia) Civic Center, Akron, Ohio, March 11; Arts Center, Chicago, March 11; Convention Center, Cincinnati, March 12; Music Hall, Cincinnati, March 13.

WILLY GAVIS (Columbia) Jubilee Auditorium, Edmonton, Alberta, March 18; Arts Center, Chicago, March 19; Civic Center, Vancouver, B.C., March 20; Jubilee Auditorium, Calgary, Alberta, March 21.

JOHN DENVER (ABC) London, England, March 22.

BO DUBOY (Chess) Chicago Theatre, Chicago, March 7-12; Opera House, Los Angeles, March 15-17; San Diego, March 20.

BO DONALDSON & THE NEWBOYS (Family) Green Oceans, Anchorage, Alaska, March 10-12; March 13.

EARTH, WIND & FIRE (Columbia) Convention Hall, Washington, D.C., March 17; Calorone Theatre, Hempstead, N.Y., March 22; Civic Center, Prince George, March 31.

RARE BART (Rare Earth) Selland Arena, Fresno, March 20.

JONATHAN EDWARDS (ABC) Main Point, Los Angeles, March 15.

CAS ELLIOTT (ABC) Flamingo, Las Vegas, March 20.

EVERETT BROS. (ABC) Saksaton Centre Hall, Pa., March 27.

BIG BROTHER (ABC) La Scala, N.Y., March 17; Civic Center, Baltimore, March 27; Civic Center, Indianapolis, March 30; Public Hall, Cleveland, March 30.

STEVE FERGUSON (Aptarm) Ebbets Field, Brooklyn, N.Y., March 15-19.

FERGATE & THUNDER (United Artists) Stranahan Arena, Cleveland, March 23; Municipal Auditorium, Dayton, Ohio, March 24; Civic Center, Baltimore, March 27; Civic Center, Indianapolis, March 30; Public Hall, Cleveland, March 30.

ARTHER FIELDS (Polygram) Boston Pops, Carnegie Hall, N.Y.C., March 27; Mountain Symphony, Houston, Texas, March 23.

BOBBY FLOCK (ABC) Madison Square Garden, N.Y., March 17.

FLORENCE FLORENCE (Polygram) Auditorium, Fayetteville, N.C., March 16; Auditorium, Camden, N.J., March 17; Charlotte, N.C., March 18; Jacksonville, Fla., March 20; The Shrine, Atlanta, Ga., March 20; Civic Center, Baltimore, March 27; Civic Center, Indianapolis, March 30; Public Hall, Cleveland, March 30.

FLORIO (Columbia) Chippewa Club, Rochester, N.Y., March 6-11; Arts Center, Chicago, March 11; Convention Center, Cincinnati, March 12; Music Hall, Cincinnati, March 13.

PINE FLOP (Polygram) Jayminton Center, Fayetteville, N.C., March 16.

FRIENDS OF DISTINCTION (ABC) Warner Bros. Odeon, Denver, Colo., March 12-18.

THE FIVE (ABC) The Borne Room, Fresno, March 16-18.

ROY GALLAGHER (Polygram) Bijou Cafe, Los Angeles, March 20-21.

ERROL GARRA (Polygram) Casino Theatre, Hilton International Hotel, Las Vegas, March 7-21.

CRYSTAL GATE (MCA) Hot Springs, Ark., March 22.

CONTO GAZETTE (United Artists) Palomine Club, Los Angeles, March 20-21.

GLADSTONE (ABC) Kalamazoo, Cleveland, March 20.

AL GREEN (Hi) Cadillac Casino, Columbus, Ga., March 30; Civic Center, Bismarck, N.D., March 31.

JACK GREENE (Polygram) MCA) Hot Springs, Ark., March 22.

VIRGIL FOX (MCA) Alfred, New York, March 20.

BOE GEE (A&M) Paramount Theatre, Seattle, Wash., March 11.

G. & B. S. RAB (Atlantic) Kinetic Playhouse, Chicago, March 16-17; Arena, Chicago, March 18; Municipal Auditorium, Birmingham, Ala., March 23; Warehouse, New Orleans, March 23.

KENTLE GIANT (Columbia) Music Hall, Cleveland, March 11; Municipal Auditorium, Chattanooga, Tenn., March 14; Music Hall, Cincinnati, March 15; Capitol Theatre, Pataskie, Pa., March 17; Auditorium, Altoona, Pa., March 19; Grand Theatre, Altoona, Pa., March 20; Civic Center, Baltimore, March 27; Civic Center, Indianapolis, March 30; Public Hall, Cleveland, March 30.

GOOD GOD (Atlantic) Fairleigh Dickinson, N.J., March 18; Grand Theatre, Pataskie, Pa., March 21.

ARLO GUTHER (Polygram) Municipal Auditorium, Austin, Texas, March 14; Municipal Auditorium, San Antonio, Texas, March 15; Kall Auditorium, St. Louis, Mo., March 20.

MARTINE HARR (Columbia) Briar End, New York, March 28-April 1.

FREDIE HART (Capitol) Dallas, March 18; Nashville, Tenn., March 19; Jackson, Tenn., March 21; Memphis, Ala., March 21; Knoxville, Tenn., March 21.

THE HEAT (Atlantic) Big Will's Hall, St. Louis, March 12.

JOHN HENRY (Warner Bros.) Knott's Berry Farm, Buena Park, Calif., March 16; El Paso, Texas, March 17; Rockland, N.J., March 16; New Orleans, La., March 17; Wichita, Kan., March 23; Arizona Hall, March 23; Academy of Music, N.Y., March 23.

JOHN HENRY (Columbia) Sunset Arena, Fresno, Calif., March 23.

JAP HOWARD (MCA) Champ Auditorium, Dallas, Mo., March 24.

ROBERT HUI (ABC) Amphitheatre, Chicago, March 23.

NUMMI HOPKIN (United Artists) E. Town Motor Inn, Cleveland, Ohio, March 12-18.

IT'S A BEAUTIFUL DAY (Columbia) Performance Arts Center, Milwaukee, March 12; Embassy Theatre, Ft. Worth, Tex., March 12; Lone County Forum, Big Spring, Texas, March 24; Civic Auditorium, Santa Monica, Calif., March 26; Civic Auditorium, Alhambra, N.M., March 26; Community Center, Tucson, Ariz., March 21.

STONEWALL JACKSON (Columbia) Marshalltown, Iowa, March 16; Napa, Minn., March 17; Summit, S.C., March 23; Lancaster, Pa., March 24; Atlanta, Ga., March 24.

SONNY JAMES (Columbia) Lubbock, Texas, March 21-24.

ELVIN JONES (United Artists) Village Vanguard, N.Y., March 12-18.

QUINCY JONES (ABC) Fair Forum, Madison Square Garden, N.Y., March 17.

GLADYS KNIGHT & THE PIPS (Stout) Coliseum, Raleigh, N.C., March 30; The Scope, Norfolk, Va., March 31.

KING ALAN (Whitney Kansas Symphony, Wichita, Kan., March 21).

LARUE LARUE (ABC) Capitol Theatre, March 18.

BEVERLY LEE (MCA) Vooon, Hot Springs, Ark., March 15-21.

WENNA LEE (MCA) Loeb Club, Dallas, Texas, March 23-31.

HARVEST LEWIS (Columbia) Black Cat, Dallas, Texas, March 14; Nines Auditorium, Boston, March 31.

GORDON LIGHTFOOT (Warner) Jubilee Auditorium, March 16-19.

MARLEY LANE (Warner) March 21-25.

LORETTA LYNNE (ABC) March 15-17.

LORETTA LYNNE (ABC) Municipal Auditorium, Atlanta, Ga., March 20.

LORETTA LYNNE (Warner Bros.) Travel Lodge, Phoenix, Ariz., March 16.

LORETTA LYNNE (Warner Bros.) Los Angeles, Calif., March 25-27.

LORETTA LYNNE (Warner Bros.) Music Hall, Houston, Texas, March 25; Academy of Music, Brooklyn, N.Y., March 25.

MAKINAVISION (Columbia) Orpheum Theatre, Boston, Mass., March 16; Tynes Guthrie Theatre, Minneapolis, Minn., March 16; Civic Center, Madison, Wis., March 12; Winifred Theatre, Portland, Oregon, March 25; Celebrity Theatre, Phoenix, Ariz., March 25.

NEWMAN (Atlantic) Bosphorus Auditorium, Norfolk, Conn., March 23.

MARY ALMON (Columbia) Bosphorus Auditorium, Norfolk, Conn., March 23.

LEONARD (ABC) March 13; Low Town, Las Vegas, March 13.

MELISSA MCLEOD (Atlantic) London House, Chicago, March 20.

MELISSA MCLEOD (Polygram) Main Point, Bryn Mawr, Pa., March 23.

ELLEN MCLEOD (Polygram) Main Point, Bryn Mawr, Pa., March 23.

WAGNER MACK (MCA) March 23; Valley Forge, Pa., March 23.

TAYNE MACK (MCA) March 23; Valley Forge, Pa., March 23.

WAGNER MACK (MCA) March 23; Valley Forge, Pa., March 23.

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WAGNER MACK (MCA) March 23; Valley Forge, Pa., March 23.



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Aretha Franklin
Producer: Jerry Wexler, Arif Mardin, Tom Dowd

BEST SOUL GOSPEL PERFORMANCE

Amazing Grace
Aretha Franklin
Producer: Jerry Wexler, Arif Mardin, Tom Dowd

BEST JAZZ PERFORMANCE BY A SOLOIST

Alone At Last
Gary Burton
Producer: Joel Dorn

BEST COMEDY RECORDING

FM & AM
George Carlin
Producer: Monte Kay, Jack Lewis



MARCH 17, 1973, BILLBOAR

NARM People and Their Awards



Liza Minnelli, above, accepts the presidential award presented in memory of her late mother Judy Garland from David Press, NARM's outgoing president, right, with Clive Davis, Columbia's president an observer. Right, Nesuhi Ertegun, left and Jerry Wexler, center, with their presidential awards presented by David Press, right.



Far left: Jerry Moss accepts the best selling orchestra award for Burt Bacharach from presenter Shepherd.



Second from the left: Lou Adler accepts the best selling group award for Carole King's "Tapestry" from Shepherd.



Center: Buddah's Neil Bogart receives the best selling group award for the Moody Blues "Threshold" LP.



Adjacent: London's Herb Goldfarb accepts the best selling LP award for the Moody Blues "Threshold" LP.



Amos Heilicher, left and Dan Heilicher, right, accept the first annual merchandise award from the manufacturers advisory committee.



Caytronics' Joe Cayre, left with Allan Walk of United Record and Tape Industries, recipient of a Roberto Clemente memorial scholarship for one of his employee's sons.

Urge United Industry Group

• Continued from page 1

tion of BRAVO in an exclusive Billboard interview.

He suggested that the heads of the various organizations meet soon and form a steering committee which in turn would establish the structure of BRAVO. He further suggested that BRAVO be headed by a chairman, and that this post be rotated annually among the various association heads.

"Our industry has only scratched the surface of its potential," Malamud said. "Recorded entertainment today yields far more influence than any other of our times, even surpassing the motion picture medium during its golden era. Our industry includes among its ranks some of the foremost creative geniuses in the arts, and some of the most brilliant business minds in all of industry."

More Achievement

Each industry organization is doing well in serving the needs for which it was formed, Malamud said, but each would achieve far more if their representatives would have an opportunity to meet several times a year as part of a simple body and exchange ideas.

"The problems of piracy, our common goal of creating a better image for our industry, our ability to achieve higher profits, our need to establish educational programs for future members of this industry, all of these aims and many more can be accomplished by all forces in our industry working in concert," Malamud said. "All of us work so hard to achieve the specific aims of our own factions, that no one group has an oppor-

tunity or the time of studying the big picture, that which in the long run is best for the overall industry."

Malamud stressed the fact that he has no personal ambitions in an organization such as BRAVO, but would like to see it formed as a non-political industry body with no axes to grind in favor of any faction or group.

"We have reached that point in the history of our industry where we need—and deserve—an all-encompassing body to help us all achieve our goals," Malamud said. "These may seem lofty, but they are within our grasp."

Stewart Predicts

• Continued from page 3

ordinated promotion between the film company and the record company," said Stewart. He praised the close cooperation between UA Records and its parent film company.

"I can recall the first James Bond film, 'Dr. No,'" said Stewart. "The story was set in Jamaica and most of the background music was calypso. We had an executive screening and then met to discuss the music. The original 007 main theme was a calypso called 'Jamaica Jump-Up.' And the UA music people showed their film counterparts how the score would be more commercial if the main theme was a more powerful, jazzy, big-band sound. It set the pattern for the scoring of all the rest of the Bond films, which produced two or three gold soundtrack albums."

Laufer Teen Mags' L.E.G. Label

By ELIOT TIEGEL

LOS ANGELES—L.E.G. Records has been formed by the Laufer Company, specialists in the teen magazine field which plans promoting its disks through its four monthly publications.

First out on the roster is the DeFrancos, a Canadian family which was produced by Mike Post. The lead singer is 13-year-old Tony DeFranco, which company head Charles Laufer classifies as

a potential teen idol based on response to several articles profiling him in his publications.

The label is seeking distribution through a major company and has been in the making two years. Laufer notes he has test marketed nearly one dozen potential artists before selecting the DeFranco family.

Laufer has set up a talent division within the publicly-held

company to handle product which will be run by Ron Tepper.

"We plan to promote artists through programs that include direct mail to the teenage market, magazine stories and TV appearances," Laufer said.

The company's properties are Tiger Beat, Fave, Tiger Beat Spec-tacular and Right On. The four Laufer monthlies total over 1,500,000 newstand sales cumulatively each issue.

Radio-TV programming

INTERVIEW:

Odds on a Hit: 33 Out of 1,400

EDITOR'S NOTE: This is the latest installment of an in-depth interview with Ron Jacobs, currently program director of KGB-AM-FM in San Diego and the man who built the "Boss Radio" Top 40 concept at KJH-AM, Los Angeles. The interview was conducted by Claude Hall, radio-TV editor of the Billboard.

HALL: To update to San Diego . . . when did you come up with the idea for the KGB-AM-FM format?

JACOBS: Well, the KGB-AM-FM format . . . we've refused to accept any label here. This is not an X, Y, or Z kind of station . . . and I don't even know if the term format applies to what we're doing on KGB-AM-FM . . . is Billboard now putting AM as well as FM behind all call letters?

HALL: I do that.

JACOBS: You're going to have a hell of a lot of work with this interview, man, because it's both stations we're talking about.

HALL: Should it be KGB-FM-AM?

JACOBS: We could talk about that alone for five minutes . . . run out of hyphens before we run out of tape. This thing here, KGB-AM-FM, just sort of evolved from all of the obvious realities that existed at the beginning of last year when we put the thing together. At the time I left KJH-AM, I'd decided . . . and I've said this a million times . . . that people in radio who think they know about the record business are as crazy as people in the record business who think they know about radio. Now I thought I knew something about

records, but I was later to find out that the Watermark trip provided me with an opportunity to do a lot of separate, creative, diversified projects . . . so I pretty much had my head in that for two years and during that time, living in Los Angeles, the only radio I listened to was Vince Scully, Dick Enberg, or Chick Hearn or the news on KJH-AM . . . I didn't listen to KJH-AM in total for an hour after I left there . . . I mean, listening to KJH-AM, for me, is like watching the roller derby on television. I, when I was a kid, was a roller derby track announcer for five years . . . a moonlighting job when I was in Honolulu . . . I used to do the roller derby every night. I could sit down with the sound off and watch a roller derby and I'll bet you I could tell you what's going to happen nine out of ten times because of the nature of the roller derby. It's the same thing with KJH-AM . . . I could tell what's going to happen because it's quite limited in its scope and, therefore, predictable. I spent two years out of radio and when I was asked by the Browns to come down and listen to San Diego radio and write what subsequently turned out to be a very long report, I started organizing all of these realizations and flashes that had been, I guess, subconsciously accumulating over two years. So, the principle that we instituted here was, at least for me, I was operating under the premise that I don't know anything . . . and now we're going to find out. The first thing we did was find out what radio was all about today . . . who's the people who listen to the radio? . . . how long do they listen? . . . what do they listen for? What do they want . . . what don't they like? What are the

patterns and characteristics of the audience or audiences of the stations that are presently on the air? San Diego is a neat little microcosm . . . this is a town where there's a progressive AM station and where there's a Top 40 FM station . . . where there are two automated cassette stations operating across the border from the avenue of television . . . Schafer stations . . . there's almost every kind of radio station imaginable. So, we went out into the field and did a very comprehensive survey of what people listen to the radio and what their motives are . . . and from that, basically, we began to assemble a structure which could get all of this on the radio. To me, radio has always been a contextual thing and the individual elements of radio don't mean diddly. If you take an element out of radio and look at it under a microscope, it

(Continued on page 27)



AIR PERSONALITIES AT WHAS-AM, Louisville, present Tony Bennett with an honorary Kentucky Colonel certificate shortly after he appeared at Convention Center in a concert sponsored by the station. From left: Milton Metz, Jeff Douglas, Dave McCree, Tony Bennett, Jerry David Meloy, and Wayne Perkey.

Joseph's New 'Soft Pop Standard'

CLEVELAND—Though WHK-AM is playing some rock 'n' roll, the station is also playing Johnny Mathis. It's also playing Johnny Mathis. But rock 'n' roll Top 40 radio on AM, as we know it, is dead," said Mike Joseph, programming consultant who has just finished revamping the format at the station that once dominated the market as a rock and later did reasonable well as a middle-of-the-road station. "Of course, we all were on the verge of saying that Top 40 radio was dead around 1963. That's the time when the rock back. But it's been a long time since then and there's nothing happening today in music. That's why so many people are going back to nostalgia . . . but nostalgia too, is dying.

One of the key reasons I didn't take WHK-AM rock is that the station was already in good shape, so far as having a desirable audience is concerned. And WIXY-AM, the local rocker, isn't. How could I go after WIXY-AM? The dominant audience, that rockers everywhere used to have, just isn't there anymore."

WHK-AM is basically a "soft pop standard" station, Joseph said, "but I refuse to really put a label on the format. The station is programmed for the day-parts; the music is controlled with an analysis made very day of the playlist." He said that a music survey of both albums and singles will be made in the market. But that the blend will vary from half-hour to half-hour: "we have a music flow to reach every type of audience flow in the market."

Basically, there will be 30 singles on the playlist, plus 30 albums. The singles will include Roberta Flack, Carly Simon, the Carpenters, Lobo, the Four Tops, and Seals & Crofts, among others. The albums will in-

clude Neil Diamond, Al Green, Partridge Family, Elvis Presley, Paul Williams, Johnny Mathis.

The slogan of the station is "Musicleveland." Short, soft PAMS jingles have been installed on the air. Personalities use an adult, mature, personal approach and they include Tom Dooley 5-9 a.m., Gary Roberts 9-noon, Bill Love noon-3 p.m., program director Roy Cooper 3-6 p.m., Allan Moody 6-midnight, and Jonathan Stone midnight-5 a.m.

The reason for choosing this particular format, Joseph said, "was to bring down the demographics that WHK-AM already had."

The albums will be mostly familiar standards, oldies, and hit cuts. WHK-AM, in albums, will only go with winners. Seventy percent of the singles will be soft.

Joseph pointed out that Cleveland is where rock really started, so far as a major market is concerned, because that's where Alan Freed rose to prominence. "And we already have a rock station in WMMF-FM, our sister station, which is big in teens in many time periods. There's no way I should compete with a sister station. So, with WHK-AM, we'll be going for an 18-49 age audience. We'll soon have two winners."



JERRY BISHOP, air personality on KFI-AM in Los Angeles, greets not only Theresa Brewer, but her new LP "Singin' a Doo Dah Song." From left: Bishop, Theresa Brewer, KFI-AM music director Roy Maugen, and RCA Records promotion executive Ray Anderson. Miss Brewer was interviewed on the Bishop show.

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ACADEMY OF COUNTRY MUSIC

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- Best Album of The Year
- Best Song of The Year

CMA

- Best Single of The Year

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The New Album: "My Second Album" DOS 26006



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Vox Jox

Free beer and/or Jack Daniels starting about noon, March 25, which is a Sunday, and preceding into the wee hours. The site will be Suite M753 at the Sheraton Park Hotel, Washington. The occasion is the National Association of Broadcasters convention. I'll also keep the site open Monday (26) and Tuesday (27). There won't be any entertainment. Just radio talk. But anybody without auto range is welcome to come by. Don Imus hinted that he might be there at least one day. Maybe we can force such giants as Johnny Holl-

day, the basketball player, to also come by. Anyway, there's usually 2-to-20 radio people dropping by at a time, and I'd enjoy seeing you and rapping with you, so come on up if you can.

Steve Mitchell is now working at KIQQ-FM, the new rock operation in Los Angeles. He'd been with WMYQ-FM, Miami. . . WHYM-AM, Hyde Park, N.Y., is looking for a big-voiced morning personality. . . WKHJ-AM, Holly Hill, S.C. (just outside Charleston), is looking for a midday personality;

By CLAUDE HALL
Radio-TV Editor

knowledge of oldies would be helpful. . . Gary Granger has been promoted to station manager of WSRF-AM and WSHE-FM. He'd been program director of the two Fort Lauderdale, Fla., operations. . . Bill Coffey reports that he's left WJOP-AM, Hartford, where he'd been doing the morning show, to join country-formatted WJID-AM-FM in Chicago. Says: "It's a refreshing change of pace. Most of

the changes in music seem to be headed in the direction of country and the numbers here seem to reflect a steadily-growing audience." Adds that he's enjoying the interviews, like the one with Ron Jacobs but hates "to hear somebody dropping a name like Buzzy Bennett's, when, in reality, that person doesn't know a thing about the man."

Irvin Zander, 6365 Sunset Blvd., Hollywood, Ca. 90028, says he'll put anyone that writes him on his free mailing list for his newsletter

about the book business and show-business personalities. It's called as I.Z. It. . . Dick Asotasi is a matter of style and clarity. **Pat Leahy** reports in from WAZY-AM-FM, Lafayette, Ind.: "This is the first mention in Vox Jox because of it, I'm now doing 6-10 a.m. here. Tom Brown, our intelligence program director, faithfully reads Vox Jox, read it, get a hold of me, and here I am, loving it, because you're here once again, not only to give my wife and myself a personal tour of the office, but also to mention my plight. I'm using my real name, Pat Leahy, as opposed to Pat Arthur. I used to think the real thing didn't sound right, but now I guess, unless it's utterly impossible to pronounce, it doesn't make that much difference and probably fits better with today's realism."

Lee Abrams, formerly with WRIF-FM, Detroit, writes in from Chicago where he's now program director of WICV-FM. WICV-FM was formerly WEFM-FM, one of the nation's first FM stations. With me will be Robert Walker, formerly of WMVQ-FM in Miami. Robert will work in production, programming, and be on the air. WICV-FM will switch to contemporary shortly."

Allen Hall, former program director at WEAM-AM, Washington, writes that he and most of the staff at the Top 40 station are looking for work. Call him at 703-573-8606. Said WJAN-AM manager Harry Averill had promised him programming autonomy, but Jon Nennels, program director at WOOF-AM, 395 College St., Burlington, Vt., would like to sponsor a get-together for air personalities, record promotion executives and program directors in that whole area. Anyone interested in attending, please write him right away. . . WCSS-AM, Midline Road, Amsterdam, N.Y., is celebrating its 25th anniversary April 8 and program director Bob Kinum would like former staffers to send the station a taped congratulation for use on the air "or accept my invitation to come up and rap." Lineup at the station includes Lloyd Smith mornings, Klamm afternoons, Rick Williams nights, and Dean Edwards weekends. News director Don Fields also does a weekend show and radio veteran Bill Pope does fill-in work in addition to being sales manager of the contemporary MOR station.

Bob Duncan, program director, and Bill Craig, music director, are leaving WAUG-AM in Augusta, Ga., and are looking; both had been there some 400-422-1302. . . Jim Carter is leaving WHAB in Babylon, Long Island, New York, and is looking for Top 40 work. You can reach him at the station, 516-661-4000. . . Bob Tracy, program director of KEFE-AM, Jacksonville, Tex., needs Top 40 records; guarantees that Don Tracy, an on-air personality at KGFI-AM in Los Angeles, is getting going really well in his Los Angeles role as co-producer of broadcasting—the first minority-owned and operated such radio station. Next class is April 6, for both full-time and part-time students. KGFI-AM and KROQ-AM in Los Angeles both cooperate with the school for work-study sessions inside the stations. If anybody would be interested in getting some more details about the school, call Tracy at 213-299-9700. . . Jack (Charlie Brown) Woods, program director of KFMB-AM-FM, San Diego, sent me some of the station's radio promotions. "We have been here for six months. The changes in the station have been almost completed and the success so far has been most gratifying. As a matter of fact, after having been on the air for about 60 days, the ARB

(Continued on page 28)



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up to four additional input modules and other optional accessories including talkback, remote transport control, quad pan function, and headphones. That's what you need that's what you pay for. Some things, however, you may or may not need, and we leave that choice up to you. For instance, the basic Model 10 is high impedance in and out, but studio line impedances are available optionally. You'll probably want low impedance mic inputs, but you may not need all low impedance line inputs. So we don't make you pay for them. You can order any combination of high and low input/output impedances according to your application.

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• Continued from page 20

means nothing. Radio is an on-going sequence of events. Radio is a series of impressions. If you took someone and played for them the KJH-AM, a cupola jingle with blank leader tape on either side of it alone in a room in 1966 they would have probably been disappointed and felt let down. So, radio is a context of things. The first way to do it is to put things in a context. . . . in what we tried to develop at KGB-AM-FM, based on the research that we did. And the chief thing. . . and I touched on the first Billboard Radio and Programming Forum. . . . is the fact that they're trying to program the station in terms of like a week rather than a given hour repeated over and over again. Because the audience indicated through all of our research that they're not interested in listening to the radio—at least the people over the age of 16—to hear the same thing over and over again. They want more variety in their listening. And that's the chief Holy War and Crusade that I've been on down here at KGB-AM-FM. It isn't necessary to repeat the same thing over and over again.

HALL: But repetition was the thing that brought Top 40 radio the success it had back in the '50s. JACOBS: Right, Claude, but one of the exciting things about being alive or witnessing history. . . is that whole structures collapse or wear out or evolve into something else. I feel that if we do something at KGB-AM-FM

which will advance the state of the art of radio, which is really a pretensions thing to say. . . because you're really got to believe in radio to believe there is an art for which there can even be a state, you know. Anyway, if we can do anything here to make radio even a bit better, then I'll feel that we've been successful. How many records do you see a week. . . how many albums and singles come out of the Billboard?

HALL: I'm on the review panel for both albums and singles. . . so, I see a lot of them.

JACOBS: Let's look at numbers. . . and here's the irony. . . into that building comes a couple of hundred albums a week, right?

HALL: At least over a 100.

JACOBS: Okay. Let's say a 100 albums a week with an average of 12 songs per album. And how many singles?

HALL: Well over a hundred. JACOBS: So that's 1,400 songs a week coming into 9000 Sunset Blvd. And about 33 of them coming out over the air from a building at 5315 Melrose. Now that's just too much of a squeeze. It means that you have a lot of people who're in the music business—legitimate talent, people who've lived along, starving, writing songs. . . hustled to get a recording contract. . . no one in radio, unless they've been in the recording business has the faintest idea of what it takes to make a record. They think that a record arrives automatically and they're going to ex-

ercise their godlike opinion about whether it gets on the radio or not. Most radio guys don't realize that getting a record released is a major accomplishment for which you write on it, performs on it, or produces the record that, if you're getting 1,400 songs in and only handing back to the public 33 of them, that's an inquiry. And who's to say that, out of 1,400 songs a week, only 33 are worth playing? Only 33 are any good, you know? Because a guy sits up at his house or his radio station and listens to Tom Jones and the Supremes, that doesn't necessarily mean that everyone in a city of 7,000,000 people wants to hear Tom Jones and the Supremes. I mean, who's going to give these new artists a break? How can we say that we're in perhaps the last business that provides someone an opportunity to make. . . because the record business is known as perhaps the last bastion where you can be an overnight success in America. It's perhaps the only business that exemplifies the American Dream anymore. You have to get more songs on the radio! The people who're playing just a few songs in radio are afraid to take chances! We put a record on here at KGB-AM-FM because we like it. If I write a book or make a movie and it doesn't reflect my own philosophy, then maybe I'd better go back down to the boiler room. We put a song on KGB-AM-FM because we like it and we feel the radio station represents our tastes and philosophies. We match that up with what is being sought after by the audience.

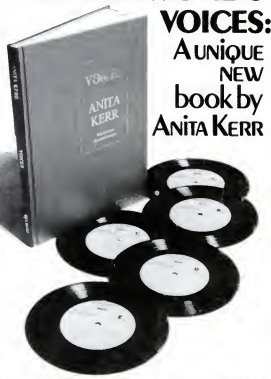
HALL: When the research for KGB-AM-FM was being done, did you do some of it yourself. . . did you go into the field, too?

JACOBS: Not as much as everyone else. I was in the field enough to know how the process worked and make sure it was a practical and applicable one. The research was done by 29 people who either worked for the station or was married to someone who worked for the station. . . people that would trust.

EDITOR'S NOTE: Next week, more details about the KGB-AM-FM research.

LISTEN TO THE WORDS

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KGNO-AM Tune Blend

DODGE CITY, Kan.—KGNO-AM, 5,000-watt station affiliated here with the local Daily Globe newspaper, has adopted a format blending pop hits, country, folk, and polka and country music to MOR along with Top 40 singles, according to Bob Kirby, vice director. Air personalities on the station include Mike Clark, 40 a.m., program director Mike Kennan 10

a.m., Toby Crowe until 3 p.m., Meg Smith 3-6 p.m., and Bob Kirby, until midnight signoff.

Smith said that the station would try to incorporate a good variety of music. From sign on until 3 p.m., the station will have two album cuts, especially those with an older sound, to one Top 40 single. After 3 p.m., the blend will be two singles to one LP cut.

The Year's Hits

POP SINGLES—Ten Years Ago

- 1 Walk Like a Man—Four Seasons (Mercury)
- 2 Our Day Will Come—Ruby and the Romantics (Kapp)
- 3 You're the Reason I'm Living—Bobby Darin (Capitol)
- 4 The End of the World—Skeeter Davis (RCA)
- 5 Rhythm of the Rain—Cascades (Valiant)
- 6 Ruby Baby—Dion (Columbia)
- 7 Hey Paula—Paul & Paula (Philips)
- 8 Blame It on the Bossa Nova—Eydie Gorme (Columbia)
- 9 What Was I Say—Soy—Johnny Mathis (Columbia)
- 10 He's So Fine—Chiffons (Aurite)

POP ALBUMS—Ten Years Ago

- 1 Songs I Sing on the Jackie Gleason Show—Frank Fontaine (ABC)
- 2 My Son, the Celebrity—Alan Sherman (Warner Bros.)
- 3 Moving—Peter, Paul & Mary (Warner Bros.)
- 4 The First Family—Vaughn Meader (Cadence)
- 5 West Side Story—Sound Track (Columbia)
- 6 My Son, the Folk Singer—Alan Sherman (Warner Bros.)
- 7 Huckleberry Hound Songs (WGM)
- 8 Moon River & Other Great Movie Themes—Andy Williams (Columbia)
- 9 Jazz Samba—Stan Getz & Charlie Byrd (Verve)
- 10 Fly Me to the Moon and the States New Pop—Joe Harrell & Orch. (Kapp)

MARCH 17, 1973, BILLBOARD

POP SINGLES—Five Years Ago

- 1 (Sittin' On) The Dock of the Bay—Otis Redding (Votl)
- 2 (Theme From) The Valley of the Dolls—Bianca Warrick (Capitol)
- 3 Love Is Blue—Paul Mauriat (Philips)
- 4 The Lay—1910 Fruitgum Co. (Buddah)
- 5 Just Dropped In (To See What Condition My Condition Was In)—First Edition (Reprise)
- 6 I Wish It Would Rain—Temptations (A&M)
- 7 L.A. MCA Means I Love You—Delfonics (Philly Groove)
- 8 The Monkeys (Golems)
- 9 (Sweet Sweet Baby) Since You've Been Gone—Aretha Franklin (A&M)
- 10 I Think You—Sam & Dave (Stax)

POP ALBUMS—Five Years Ago

- 1 Blooming Hits—Paul Mauriat & His Orch. (Philips)
- 2 Lady Soul—Aretha Franklin (Atlantic)
- 3 Axis: Bold as Love—Jimi Hendrix Experience (Reprise)
- 4 Magical Mystery Tour—Beatles (Capitol)
- 5 John Wesley Harding—Bob Dylan (Columbia)
- 6 Ninth—Herb Alpert & The Tijuana Brass (A&M)
- 7 Disraeli Gears—Cream (Atco)
- 8 Greatest Hits—Diana Ross and the Supremes (Motown)
- 9 History Of—Otis Redding (Votl)
- 10 "Live"—Lettermen (Capitol)

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Vox Jox

• Continued from page 22

for Oct./Nov. showed incredible increases, especially in the morning show. We play a lot of oldies, a lot of current records and a sprinkling of album cuts. We are definitely a personality station and have a lot of fun promotions."

Joe Marlette: Good to hear from you. . . . Dale Sakamoto, music director at his college station, wants a professional job on a Top 40 or progressive station. Call him

at 503-654-8589. . . . Bob Krummer, music director of WOUB-AM, Ohio University, Athens, Ohio, 45701, puts in a plea for MOR records for daytime programming on the college station. Station rocks at night, but it's MOR records they need. . . . Staff at new college station that just went on the air at West Georgia College, Carrollton, Ga., includes student manager Allan Abernathy, program director Mike Ellis, music director Rich Dudes, plus John Drenowski, Susan Driskel, Suzanne

Moses, Lawrence Mink, John Stokes, Bob Brander, Dave Reynolds, Mark Veljov, Paul Arceneaux, Millard Davis, Ronnie McNeal, Joe Harris, Fred Garbo, Ernie Banks, Winston Lee, and Danny Camp. Format is progressive.

Darryl M. White has joined WBOY-AM, Clarksville, W. Va., as night man. . . . Lineup at WBBM-AM, Top 40 station in Puerto Rico, now has Bob Bennett 6-9 a.m., Charlie Brown until

1 p.m., Phil Baker 1-4 p.m., Marty Naid 4-7 p.m., and Moonshadow 7-signoff, with Karl (Scott Brady) Phillips doing weekends. Phillips has a year left to do in the Navy, then will be "raring to go" in professional radio again. . . . Bob (Bob Silver) Silverman has left WQRC-FD, Hyannis, Mass., for Boston and WEZE-AM where he's using the name Bob Stuart, playing oldies 7-midnight. . . . Mike Kelly has stepped out of WIXY-AD, Family man. Has considerable on-air and programming

experience. Looking. Call him at 216-734-4444.

Dick Lawrence at WNDR-AM, Syracuse, N.Y., writes: "Am enclosing copy of the latest *Syncope* Pulse report. It completely refutes the freak ARB which WNDR-AM was accused of being unsuccessful at exploiting. I really say, though, your story of a couple weeks back hit us kinda hard. Current lineup here: Gary Dennis midnight-5 a.m., Tom McGrath 5-7 a.m., Frank Flavello 7-9 a.m., George McNamee noon-3 p.m., Don Bomhard 3-7 p.m., and Jim O'Brien 7-midnight." Never saw a bad rating yet. Dick, that wasn't a "freak." Good to hear from you again.

Rob McKay, 4GR, 3/20 Gwendower St., Toowoomba, Australia, writes that even in Australia they read my column and "how about a plug for all us Aussie jocks that are regular readers of *Billboard*. I collect air checks from all over the world and would like to correspond and swap tapes, playlists, ideas, etc., with any jock from an up tempo MOR or cross country station. Our present lineup is Peter Turner 5-7 a.m., Bob Lesley 7-11 a.m., program-music director Rob McKay until 3 p.m., Little John 3-7 p.m., and Ray Kirby 7-midnight. Our audience size is over 200,000 with the market supporting three stations and a further five 80 miles away in Queensland capital, Brisbane."

Bob Chase reports in from WYOO-AM, Minneapolis, and he's hunting for old film clips of record artists and/or sales or "anything that might pertain to nostalgia. I'm doing a thing here at one of the nicer supper clubs in town and, in addition to playing records, thought something like this might fit in." Enjoyed the letter, Bob, and it's good to have you out of the U-Fix-it racket. . . . Stephen Burstein, music director of KUPC-AM, Garden City, Kan., writes that the station is celebrating its 25th year and is looking for ideas from the years 1946-48, including MOR and Country. . . . Frank Mangiotto'd be interested in seeing the information and would, of course, give you credit for the whole thing if I can use it.

(Continued on page 30)

ABC-TV Soul Sub for Clark

LOS ANGELES — ABC-TV kicked off the first of its once-per-month soul shows, alternating with Dick Clark's longtime "Bandstand," Saturday (10).

Shows, which are produced by Super Soul Productions, are already taped for three months, with a cost that includes: Gladys Knight and the Pips; Eddie Kendricks, the Sylvers, Rufus Thomas, Ronnie Dyson and Malo, in addition to performances by the singing acts, each show will carry a taped tape. Bill Withers, Rosey Grier and the WATTSTAX movie were featured vignettes on the first three shows. Host is Buster Jones, KGFI-AM, local soul station, drive-time DJ.

WSAI-FM Change

CINCINNATI — WSAI-FM last week changed its call to WIDI-FM and introduced a less energetic Top 40 music format which it describes as "mass appeal." FM music, in charge of the new setup is Jim Davis, who has just taken over WSAI's programming chores. New deejays on the WIDI staff are Ron Brandon, of Chattanooga, and Pat Berry, of Fort Wayne, Ind. Two more are to be added later.



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Beaumont FM Daily Swing

BEAUMONT, Tex.—KWIC-FM went on the air here last week with a Top 40 format in the morning that blends throughout the day to grow into a progressive station at night. Program director is Dale Spence, who last week was still striving desperately to get enough albums in order to program the

station. "We'll be hard-core rock in the morning, growing more and more progressive as the day goes along. In the morning, we'll be blending about three rock records to one progressive album cut. By evening, we'll be nearly progressive," he said. TM jingles are being featured on the station.

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Vox Jox

• Continued from page 28

Dave Michaels is taking over the program director's job at WKTT-AM-FM in Farmington, Me. He'd been news director at WSKW-AM, Skowhegan, Me. . . . Angelo DiProsio, 547 Johnson St., Freehold, Pa. 18224, wants Fred Williams, formerly with WCAU-AM in Philadelphia, to take her or Joe Nolan, Hazleton, Pa.

John (John Henry) Scott is the new program director of WROZ-AM, Evansville, Ind. He'd been in Tulsa. Wants photo of country artists to put up in the WROZ-AM studio. . . . Bob Raleigh, KNEW-AM, San Francisco, is an adviser on the TV "Kung La" show. In case any of you haven't been told by Raleigh yet, even his toenails are lethal weapons. . . . Wink Martindale's syndicated three-hour "Those Were the Days" show is now being aired on KVL-AM, Seattle, on Sundays. Martindale is an air personality at KMPC-AM, Los Angeles. . . . Ted Anthony is now doing the all-night show on WES-AM, Chicago. He'd been at CKLW-AM, Detroit. . . . Lineup at WOCB-AM-FM, West Yarmouth, Cape Cod, Mass., includes Bob Davis 6-10 a.m., Johnny Seay until 3 p.m., music director Don Palmer 3-8 p.m., and Dick Eressey until 2 a.m. The station recently held the first annual Promotion Man of the Year. Winner was Paul Magid with MGM Records, Boston. Second place went to Elgin Waters, RCA Records, Boston. Barry Korkin, A&M Records, Bos-

ton, took third place. WOCB-FM has switched to a country music format.

Bill Bishop, operations manager of WAAM-AM, Ann Arbor, Mich., writes: "It's been a long haul since a fire all but destroyed the station in September, 1968, and we've been on reduced power of 250 watts since, but it looks like we'll be back to our 5,000-watt 24-hour power by late spring. We're jumping the gun going back to a 24-hour day by adding Pat Scott 1-6 a.m. and so here's the schedule: Bill Bishop 6-10 a.m., J. Richard Carr until 3 p.m., Don Flick 3-8 p.m., and Mike Stewart until 1 a.m. We're now solidly Top 40 and publishing a weekly list with promotional tie-ins, which are working nicely."

Steve Marshall has been ap-

pointed as program director of KNX-FM, Los Angeles, he'd been music director of the station; he succeeds Rodger Layne, who has been named station manager of KCRS-FM, San Francisco. . . . Timothy G. Adams is now doing the 10 p.m.-2 a.m. show on KQV-AM, Pittsburgh; he'd been production director of WBSR-AM, Pensacola, Fla. . . . Bill Miller, operations director of KGGF-AM, Coffeyville, Kan., reports that Bruce (Bruce Allen) Anderson has departed to join KIOA-AM in Des Moines, Iowa. Lynn Moore has joined KGGF-AM from KOKN-AM in Pawhuska, Okla. . . . Ray Gravenstein, who was program director and personality for KOLK-AM-FM in Del Rio, Tex., is looking for work on an MOR or Top 40 station. 713-774-9541. . . . WJPS-AM is looking for a good midday personality.

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MARCH 17, 1973, BILLBOARD

BEST NEW SINGLE OF THE WEEK: "CAPRICORN'S THING"

DENNIS COFFEY
& THE DETROIT
GUITAR BAND
(SUSSEX)

BEST NEW ALBUM OF THE WEEK: "DON'T BURN ME"

PAUL KELLY
(WARNER BROTHERS)

By JULIAN COLEMAN

A black record company executive becomes probably the first record industry brass to be featured on a potential LP series in the recent "Black Motion Picture Experience" by Cecil Holmes' Soulful Sounds on Budbad. Holmes, a veteran who is now vice president and general manager of the label's soul operations, is featured on the cover of the LP graphically. . . . **Bunky Sheppard**, 20-year veteran in soul production and promotion, has left his post as the general manager of Cullass Records' soul wing, Nashville, to join Motown in New York City. The move unites E.G. Abner II, Motown president, with an associate of his days heading Vee-Jay.

ABC/Dunhill Records took another major step in their continuing expansion into r&b, blues and gospel when they purchased the Duke/Peacock label as well as three subsidiary labels

of that company, Back Beat, Sure Shot, and Song Bird. The Houston, Texas label has long been one of the mainstays in rhythm & blues and gospel music with artists like Bobby Bland, O.V. Wright, Carl Carlton and the late Johnny Ace. Inez Andrews and The Mighty Clouds of Joy are high ranking gospel selling acts (Billboard, Mar 10).

General Record Corp. announced the signing of the Fabulous Counts of Detroit. The group is currently working on their first album for the Atlanta based Aware label. The session is being produced by Marlin McNichols.

Roberta Flack, Aretha Franklin, Billy Paul, The Temptations, Billy Preston and Isaac Hayes were some of the winners in the 15th annual Grammy Awards competition held in Nashville.

HOTLINE:

Sharon Cash's debut album has been released by Playboy (Continued on page 49)



VERVE RECORDING ARTIST Jimmy Smith discusses promotion and publicity for his new album release, "The History of Jimmy Smith" during a visit to MGM Records' New York office. Shows left to right seated: Sol Greenberg, Vice President-Sales, and Jimmy Smith. Standing: Sol Handwerker, Public Relations Director, Loka Ward, Smith's Manager and Vito Samela, Eastern Regional Sales Manager.

Billboard SPECIAL SURVEY for Week Ending 3/17/73

BEST SELLING

Soul Singles

Week	Last Week	TITLE—Artist, Label & Number	Weeks on Chart
1	3	NEITHER OF US (Wants to Be the First to Say Goodbye) Curtis Mayfield & The Impressions (A&M)	8
2	2	KILLING ME SOFTLY WITH HIS SONG Roberta Flack, Atlantic 2340 (Cash)	7
3	1	I LOVE TRAIN O'Jays, Philadelphia International 73224 (Globe)	9
4	6	A LETTER TO MYSELF O'Jays, Brunswick 5491 (Columbia)	10
5	5	COULD IT BE I'VE FALLEN IN LOVE The O'Jays, Atlantic 2340 (Cash)	12
6	4	AMT NO WOMAN (Like the One I've Got) Four Tops, Dunhill 4-133 (Frost)	6
7	4	I GOT ANTS IN MY PANTS James Brown, Polygram 14162 (Syndicate)	6
8	3	CALL ME (Come Back Home) A & G, Inc. 43-2233 (Columbia)	10
9	5	BREAK UP TO MAKE UP Patience, Ace 4123 (Whitney)	6
10	12	MASTER OF MY FATE Aretha Franklin, Atlantic 45-2541 (Globe)	21
11	21	MASTERPIECE Lumpsum, Green 7123 (Mercury)	12
12	7	DADDY'S HOME Johnny Adams, Warner 2216 (Mercury)	14
13	11	GIVE ME YOUR LOVE Elton John, Warner 2216 (Mercury)	14
14	10	MISSING MY LOVE Elton John, Warner 2216 (Mercury)	14
15	9	SUPERSTITION Three Degrees, Cameo 3420 (Mercury)	17
16	2	STEP BY STEP Joe Simon, Spring 133 (Polygram)	18
17	12	WISH THAT I COULD TALK TO YOU Lionel Richie, Atlantic 2340 (Cash)	12
18	10	LOVE LOVES Angela Bofe, Decca 2000, 2001 (Globe)	21
19	17	DON'T LEAVE ME STARVING FOR YOUR LOVE Gladys Knight & The Pips, Atlantic 2340 (Cash)	12
20	21	IF YOU NEED A CHANGE Elton John, Warner 2216 (Mercury)	14
21	1	DO IT IN THE NAME OF LOVE Candi Staton, Blue 9100 (United Artists)	18
22	16	TROUBLE MAN Marvin Gaye, Sals 5423 (Mercury)	12
23	14	DANCE TO YOUR MUSIC Aretha Franklin, Atlantic 2340 (Cash)	12
24	16	GOOD MORNING HEARTACHE Sade, Warner 2216 (Mercury)	12
25	22	THE MESSAGE Gibson, Warner 2216 (Mercury)	8

Billboard SPECIAL SURVEY for Week Ending 3/17/73

BEST SELLING

Soul LP's

* STAR Performer—LP's registering greatest percentages appear progress this week

Week	Last Week	TITLE—Artist, Label & Number	Weeks on Chart
1	1	THE WORLD IS A CHERO The World, United Artists 5052	18
2	2	I'M STILL IN LOVE WITH YOU A & G, Inc. 43-2233 (Columbia)	21
3	3	LADY SINGS THE BLUES Diana Ross, Motown 1054 (Cash)	15
4	4	TALKING BOOK Diana Ross, Motown 1054 (Cash)	15
5	5	GREEN IS BLUE A & G, Inc. 43-2233 (Columbia)	10
6	6	WAYS STATE—THE LIVING WORLD Various Artists, Sals 5423 (Mercury)	20
7	7	ROUND 2 Stacy, Ace 4123 (Whitney)	20
8	8	BACK STABBERS O'Jays, Polygram 14162 (Syndicate)	23
9	11	ACROSS 110th STREET Lionel Richie, Atlantic 2340 (Cash)	7
10	7	TROUBLE MAN Marvin Gaye, Sals 5423 (Mercury)	13
11	12	WHY CAN'T WE LIVE TOGETHER Tina Turner, Sals 5423 (Mercury)	9
12	10	JERMANE Jermaine Jackson, Motown 1054 (Cash)	17
13	13	360 DEGREES OF BILLY PAUL Billy Paul, Polygram 14162 (Syndicate)	17
14	14	KEEPER OF THE CASTLE Four Tops, ABC/Dunhill 233 3619 (Cash)	18
15	15	MUSIC IS MY LIFE The Spinners, A&M 23 3715	13
16	16	UNDERSTANDING Buffy Sainte-Marie, United Artists 5052	23
17	17	SILVERS Philly Punks, A&M 23 3715	10
18	17	1957-1972 The Spinners, A&M 23 3715	10
19	18	SUPERLY Soundtrack, Capricorn 5423 (Mercury)	23
20	21	THE POWER OF Joe Simon, Spring 133 (Polygram)	4
21	21	GIVE ME YOUR LOVE Barbra Streisand, RCA 905 1117	10
22	22	GET ON THE GOOD FOOT Barbra Streisand, RCA 905 1117	10
23	22	ALL DIRECTIONS Aretha Franklin, Atlantic 2340 (Cash)	23
24	24	MARGE JOSEPH Marge, Warner 2216 (Mercury)	5
25	23	BLACK CASSA/SOUNDTRACK James Brown, Polygram 14162 (Syndicate)	10

What's happening

By SAM SUTHERLAND

Service Station: WWGC-FM, a ten watter at West Georgia College in Carrollton, is now on the air. The format is progressive, and the new staff includes student manager Alan Abernathy, program director Mike Ellis and Rich Dantes, music director and the man to talk to regarding formal and service problems. Dave Callaway is chief engineer.

The Intercollegiate Broadcasting System has moved back the initial deadline on registrations for its Mar. 23-25 National Convention, owing to the customary problems incurred by the U.S. Mail. Thus, if you'd like to save a few bucks by registering early, you can still make it under the wire. New deadline is this Thursday (15).

The More Things Change . . .

This week's campus news offers a variety of developments on the campus/music industry battlefield that seem to underscore the per se existence of certain problems on both sides of the field.

Of immediate interest is the one-up, one-down status of record company involvement with the campus market and campus radio stations. In particular, News of Capitol's decision to scrap their campus representatives is indeed disheartening to stauncher lights in the pro-college-radio camp, particularly in view of the progress that operation seemed to be making toward.

Yet, despite that initial reaction, it seems even more distressing that a simple cost basis has influenced that decision. Art Fein has insisted that campus support—and that, for most stations, both really to the age-old problem of service—will continue. Perhaps Capitol really did give the system a chance, and found it unnecessary, for such an approach isn't the only solution to the service problem, particularly if regular service can be effectively maintained without the insistent reminders of a campus rep.

RCA Records has thrown its hat into the ring, and that definitely confirms the Capitol move by reaffirming the growing belief that college radio might well emerge as the only consistent outlet for new product (a nasty euphemism for music) and, most important, new artists. If the RCA appointment seems small for such a mammoth operation, remember that Miss Williams is hardly a newcomer, having been involved in RCA's various campus forays during the past year. More to the point, she has outlined a promotional approach that will first concentrate on maximizing campus service through an existing promotional force.

With those changes in mind, only passing comment is needed concerning the BINA Survey, a somewhat sobering vision in light of college radio's predicted "success" story. College Brocrosy, Allen Goldman's "Great Lost Kinks Album," (LP), Kinks, Reprise; "Better Days," (LP), Paul Butterfield, Bear; "The Drive," (LP), People, (LP), Ellen McElwaine, Polydor; . . . WYGR, Yeshiva U., New York; Michael Axelrod reporting: "Veronique Sanson," (LP), Veronique Sanson, Elektra; "Slayed," (LP), Slade, Polydor; "Come Softly to Me," (LP), The New Seekers, Verve; . . . WBCB, Brooklyn College, Brooklyn; Allen Goldman reporting: "Old Bum's Rummy," (LP), Tony Williams Lifetime, Polydor; "Friday the 13th, Cook County Jail," (LP), Various Artists, Groove Merchant; "Live At The Lighthouse," (LP), Grant Green, Blue Note; . . . WHCF-FM, Hamilton College, Clinton, Bill Lambdin reporting: "You've Got Your Troubles," (LP), The Right Place, Wrong Time; "Dr. John, Ato," (LP), Up or Down, "Peter Kaukonen, Grunt; . . . WRCC, Rockland Community College, Suffern, Neil Monastersky reporting: "The Electronic Spirit of Erik Satie," (LP), Camarata, Dorian; "Great Lost Kinks Album," (LP), Kinks, Reprise; "Foot Like You," Tim Moore, Dunhill; . . . Massachusetts-WRBB-FM, Northeastern U., Boston, Donna Rocheiser reporting: "Light As a Feather," (LP), Chick Corea & Return To Forever, Polydor; "Good Times," (LP), Kool & The Gang, Delta; "Music of Another Present Era," (LP), Oregon, Vanguard; "WTBU, Boston U., Boston, Kim Roman reporting: "Split Ends," (LP), The Move, United Artists; "Barbara Keith," (LP), Barbara Keith, Warner Bros.; "Doug Sahm & Band," (LP), Doug Sahm, Atlantic; . . . WYBC, Boston College, Chestnut Hill, Charlene Darrow reporting: "The Association, Mums," "Too Many Mondays," (LP), C&T, All My Choices; . . . Mary Travers, Warner Bros.; "Life and Times," (LP), Jim Croce, ABC.

RCA Records Dept. for Campus Mart

NEW YORK—RCA Records has officially entered the arena of record companies courting the college market and the campus radio medium. Karen Williams has been appointed college promotion coordinator with duties that include the development of closer working relationships between regional and local RCA promotion personnel and college stations.

While RCA Records has sponsored college radio seminars on both coasts, the appointment of Miss Williams to the newly created post marks the label's first regular commitment to that market.

Effective March 5, Miss Williams' new reporting to vice president, promotion, Frank Mancini. She envisions the department initially in terms of improving the label's research bank on the college market and accordingly providing field personnel with more effective tools for servicing college stations.

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Miss Williams is also preparing a questionnaire, expected to be distributed some time next month, to poll station audiences with regard to various aspects of format, audience and operation.

Also under consideration is an

'Mini-Concert' Aids Budgets

CINCINNATI—College talent buyers are continuing to focus on the "mini-concert" concept and are looking for ways to use the talent formula to cope with the squeeze of tightening school budgets during the NEA 13th Annual Convention (Nov. 18-21) programming. The school offered a professional and student guidelines in coping with rising talent costs.

While Monday's first seminar on pop concert programming and on contract negotiations, a second discussion revealed that many camps had adopted "mini-concerts" as a campus talent staple.

Moderated by Hank Schmidt, dean of student affairs at Bellarmine College in Louisville, Ky., with Karl May, concert chairman at the University of Kentucky, Jim Campbell, Davidson College, Davidson, N.C.; and Lance Smith of Albion, N.Y., the seminar quickly moved beyond a discussion of the need for mini-concerts to an examination of the effective production of those concerts.

Students were encouraged to explore local promotional avenues for mini-concert series, placing an emphasis on the seminar's assistance in building a loyal audience. All student media were examined, and students encouraged to maximize exposure through newspapers, college radio and posters.

While ticket pricing also provided some discussion regarding both student funding and the effect of rising ticket prices on the industry, many schools particularly those drawing capital solely from university funds, on-line television commissions, other students questioned whether that approach might not hike ticket prices as suggested by Schmidt's remark that if you give away too much for free, you won't have any.

The increased need for intermediate and low-priced acts to survive was pointed out in a schedule prompted Karl May to underscore the importance of mini-concerts in the current market. The name "mini" itself, May noted, might be dropped for that reason, since it reminds us of the unwanted motorcycles, and good minibus, thus misleading student audiences.

increase in seminar activity for the company. Such a program, Miss Williams noted, might result in more direct contact between label and campus stations, and also focusing on more isolated areas. An educational seminar would be maintained throughout the series. Cited as both a key area of interest and a possible model for future seminars were recent meetings held by Canadian college radio stations, which recently outlined plans for a more coherent, nationally organized association, as reported in Billboard earlier.

RCA Records is also expected to sponsor more promotional ef-

orts on individual stations. Miss Williams said that one area of major concentration will involve more direct contact between label, artists and college stations, with special interviews, both live via radio and video, and recorded, expected to be utilized.

Miss Williams stated that no plans are being made for rep systems, or similar on-campus promotional efforts. Instead, RCA will move direct contact between label and the college promotion department, operating in New York, planning to further motivate field promotion personnel to respond to college stations.

Closed-Circuit TV Stations Poll: Mostly Recorded Music

By MILDRED HALL

WASHINGTON—A survey of 201 closed-circuit campus radio stations found that 57 percent of the programming consists of recorded music, the dominant category in the progressive rock, or Top 40, or a combination of the two, with some oldies included. The survey, made by Billboard Broadcast Institute of North America, headquartered in New York, expressed disappointment that there was "little or no opportunity for student self-expression or news coverage in campus programming." Also revealed was a "distressing" lack of program diversity as a "cherry-picking" of these campusedition stations.

The stations, usually known as "carrier circuit" stations, do not broadcast over the air, but only via house wiring to the on-campus system. Progressive rock was the choice of over 52 percent of the stations (109 stations). Top 40 was the choice of 27.4 percent (57 stations); a combination of the two was used by 3.4 percent (seven stations). Religious stations, stations, and MOR on four outlets, with an occasional sprinkling of jazz, blues and folk music. The survey also revealed the use of the various categories on the remaining stations.

The students managing the sta-

tions were found to have almost complete freedom to program as they desired, but the BINA survey found little opportunity for self-expression or diversity was given the stations to begin looking over these closed-circuit stations (they do not require broadcast licenses, many are public affairs programming). They may be picked up and aired over cable television, which is regulated by the FCC, or over BINA's closed-circuit stations, or 82 percent of the 208 respondents, with cable tie-ins.

While the BINA survey station, WKCR-FM, collaborated on the survey.

The institute claims that its profile of the on-campus radio stations is a first. It also notes that the Federal Communications Commission has begun looking over these closed-circuit stations (they do not require broadcast licenses, many are public affairs programming). They may be picked up and aired over cable television, which is regulated by the FCC, or over BINA's closed-circuit stations, or 82 percent of the 208 respondents, with cable tie-ins.

Capitol Abandons Campus Rep System

NEW YORK—After one month of existence, the campus representative system adopted by Capitol Records has been abandoned. Art Fein, director of Capitol's campus promotion effort, explained the decision in an economy move, following initial experience of the new system.

While Fein's fledgling line-up of campus reps has now been dropped by the company, Fein stressed that the decision was not a rep services, and plans are now being made to redefine the program.

Fein also hopes to sustain some vestiges of the program by retaining the services of some reps. Since the decision was made, the main active in Capitol's campus drives will operate on a free-lance basis, working locally and regionally with Capitol's promotion teams.

Capitol Records has been among those labels who professed little interest in campus radio during recent years. Promotional personnel in New York had generally explained that attitude as the result to campus radio's lack of professional status.

This fall, however, Ken Sassano of the company's art department, developed an initial campus rep program with the support of Larry Lathower, also of art. Lathower was considered a prime mover for the program, which repulsed significant change in direction for Capitol's on-campus profile.

Sassano, working with Fein, began assembling a system of regional campus reps that would operate in markets, which exceeded the rep systems initiated at other labels. Accordingly, Capitol's involvement in the program was both through regular promotional contact and through support of the local and radio gatherings, increased.

The growth of the program soon demanded discussion regarding the rep system, which exceeded the department's original expectations. The program, which could have been terminated at any time, then moved under the auspices of the promotion department.

Fein related that the rep system was effectively terminated during the December school vacation. The decision itself followed in early January.

Fein began working with Sassano during the system's initial development, through the art department. With the rep system in the promotion department, Sassano handed the reins.

Fein noted that Capitol's campus newsletter will continue, and the company remains interested in sustaining the rep system in the market. As for the development of an unofficial rep system, Sassano said that the company now awaits the response of individual reps.

If your station does not appear this week, check next week's column for your region.

EAST—New York—WSLU, A station of N.Y., Albany, Bob Cohen reporting: "Rich Man," (LP), Climax Blues Band, Epic; "Moonshine," (LP), Bert Jansch, Warner Bros.; "Gypsy Man," (LP), Robin Kenyatta, . . . Atlantic, WGSU-FM, State U. College at Geneseo, John A. Davlin reporting: "Great Lost Kinks Album," (LP), Kinks, Reprise; "Better Days," (LP), Paul Butterfield, Bear; "The Drive," (LP), People, (LP), Ellen McElwaine, Polydor; . . . WYGR, Yeshiva U., New York; Michael Axelrod reporting: "Veronique Sanson," (LP), Veronique Sanson, Elektra; "Slayed," (LP), Slade, Polydor; "Come Softly to Me," (LP), The New Seekers, Verve; . . . WBCB, Brooklyn College, Brooklyn; Allen Goldman reporting: "Old Bum's Rummy," (LP), Tony Williams Lifetime, Polydor; "Friday the 13th, Cook County Jail," (LP), Various Artists, Groove Merchant; "Live At The Lighthouse," (LP), Grant Green, Blue Note; . . . WHCF-FM, Hamilton College, Clinton, Bill Lambdin reporting: "You've Got Your Troubles," (LP), The Right Place, Wrong Time; "Dr. John, Ato," (LP), Up or Down, "Peter Kaukonen, Grunt; . . . WRCC, Rockland Community College, Suffern, Neil Monastersky reporting: "The Electronic Spirit of Erik Satie," (LP), Camarata, Dorian; "Great Lost Kinks Album," (LP), Kinks, Reprise; "Foot Like You," Tim Moore, Dunhill; . . . Massachusetts-WRBB-FM, Northeastern U., Boston, Donna Rocheiser reporting: "Light As a Feather," (LP), Chick Corea & Return To Forever, Polydor; "Good Times," (LP), Kool & The Gang, Delta; "Music of Another Present Era," (LP), Oregon, Vanguard; "WTBU, Boston U., Boston, Kim Roman reporting: "Split Ends," (LP), The Move, United Artists; "Barbara Keith," (LP), Barbara Keith, Warner Bros.; "Doug Sahm & Band," (LP), Doug Sahm, Atlantic; . . . WYBC, Boston College, Chestnut Hill, Charlene Darrow reporting: "The Association, Mums," "Too Many Mondays," (LP), C&T, All My Choices; . . . Mary Travers, Warner Bros.; "Life and Times," (LP), Jim Croce, ABC.

Cass Car Stereo Mrs. See Growth Despite Price Hike

LOS ANGELES — Despite expected retail price hikes of 10 to 15 percent as a result of fluctuations in the international audio market, West Coast car stereo manufacturers see a steady growth of product sales which will be backed by many introductions of merchandise over the next several months. Manufacturers are not pleased over price jumps, but most agree on several points concerning any price hikes. The most important question all manufacturers ask is "Who are we really in competition with?" And it is a fact that most component parts of the U.S. stereo industry are made offshore.

The other major point is the fact that dollars spent on car stereo are for the most part leisure dollars. While manufacturers are not pleased with the fact that they feel that a consumer who has made up his mind to buy a \$100 unit for entertainment will probably spend \$110 for the same unit.

As far as what's selling in car stereo, certain features such as in-built placement of 8-track and cassette, fast forward in 8-track, auto reverse in cassette, combination 8-track and cassette and to a lesser extent 4-channel are helping the market.

Growth appears to be occurring in both 8-track and cassette and manufacturers cite improved quality in both configurations (home and car units as one of the blanket reasons for car stereo growth.

There is also the point that California has an almost endless summer, and car stereo can be sold successfully at retail here all year.

One of the same points car manufacturers say about the marketplace?

Apple Electronics Corp. of America president Jack Doyle said, "Everything is moving well. In-

dash equipment seems to be strong, but it came to our line late so it's hard to tell. Cassette with auto reverse is also growing."

Doyle said that both 8-track and cassette units are moving well, and that sales often depend on the type of store the units are marketed in. "A mass merchandiser is more likely to sell 8-track in quantity," Doyle said, "while audiophile dealers are probably more cassette oriented. A firm that does business with only one type of outlet may get an incorrect perspective."

Concerning price hikes, Doyle added, "I honestly don't think it will make a great deal of difference. These are leisure dollars that the consumer is spending here." Doyle also said the firm's installation centers are doing well, with outlets now located in San Diego, San Francisco, Illinois, Miami and here. Pioneer is also beginning to have outlets in these centers fill out questionnaires to determine demographics, how far they traveled for installation and other facts.

At Craig Corp. Lauren Davies said he expects the market "to really start blooming in April through we're doing well now." Craig is running a "Spring A Ling" promotion this month and in April. The idea is to give the consumer an extra buy. For example, the firm offers a quadrasonic unit at \$129.95. For the next several months, the consumer can purchase this unit with four speakers and a single tape for \$134.95. "Besides being part of the promotion, we feel this is another way to interest the consumer in 4-channel," Davies said. He added that there has been a slow but steady growth in quadrasonic and his attitude is that growth will continue. Craig has two such units.

"In cassette there is a continual surge," Davies said, adding that

(Continued on page 36)

'O' Cassette Unit Shown

By PAUL PHILLIPS

ROTTERDAM — Nippon-Columbia has developed what it calls the first operational quadrasonic cassette. The innovative unit, along with a quadrasonic system that is compatible with all other 4-channel and two channel systems, was unveiled at the Audio Engineers Society Convention held here.

According to Nippon-Columbia, the advantage of the new system over other available compatible 4-channel systems, is that the Nippon-Columbia unit has a matrix base which facilitates quadrasonic reproduction on relatively cheap equipment, while also facilitating discrete four channel sound on high fidelity units.

A good signal-to-noise ratio is claimed, and disk-cutting time for the Nippon-Columbia record is believed to be half that of other 4-channel disks.

No record company takes have yet negotiated, but Nippon-Columbia points out that such companies as Decca, Polydor and Phonogram have yet to commit themselves to any system.

The Rotterdam convention was U.S. Pioneer president's forum for demonstration of the new system.

DIST., MAIL ORDER

Chicago Retail Chain Pushes Staff Training

By EARL FAIGE

CHICAGO—Retailers who plan on constant expansion have to provide employee incentives, know where to place added responsibilities and must offer training for store personnel, according to Herb Levin, board chairman McKenna Industries, parent firm of the 11-store Stereo City chain here. The chain will soon have a sales training classroom that seats 100 at its giant No. Milwaukee Ave. flagship store. Stereo City is also expanding its wholesale distribution arm now called National Audio Distributing and has recently entered the mail order business.

Levin, interviewed along with several key employees at the chain's giant Chicago Auto Show exhibit, said that this was his 10th time in the show. Asked about contrasts to earlier shows he said it was not until 1966 that he started showing 8-track; before that it was 4-track. Whereas in the early days Levin and his staff had to answer the most elementary questions about car stereo and concentrated heavily on software sales, now the public has a great familiarity with equipment (the possible exception being 4-channel) and the glamor has waned in offering prerecorded tapes as a cheaper special price (the firm all but ignored prerecorded product this year).

(Continued on page 40)

3M Displays Boast Blank Tape Thrust -TVC Hot

By BOB KIRSCH

LOS ANGELES—The 3M Co. and Scotch brand tapes have long enjoyed a consumer loyalty at the high end level, but the firm is now strengthening its base with lines and promotions aimed at the average consumer and the mass merchandiser.

The firm is recently how a tape line featuring new packaging.

(Continued on page 35)



MFR. REP Firm Gil Miller and Associates, New York, was named "Rep of the Year" for the second consecutive time by U.S. Pioneer recently. Miller, (with award) accepts congratulations of Bernie Miller, U.S. Pioneer president. Others from left: Irwin Miller, Harry Koumas, Alan Alper and George Brown.

Ohio Reps Plan Dealer Advertising Clinics to Increase Sales

CLEVELAND—Audio Promotions, Inc., a corporation formed by independent audio manufacturers representatives in Cleveland, is following up a successful first venture, the StereoOhio 73 high fidelity show, with advertising clinics for dealers in the city according to API chairman Dick Rose, Astro Sales.

API was formed by eight charter members into a corporation in 1972 after a marketing survey conducted by the Cleveland Plain Dealer pointed out the lack of proportionate sales of high fidelity equipment to population figures. The reps involved determined to change the lagging market in Cleveland, and promote the business (see Rep Rep). Each member contributed \$100 for stock in the corporation.

The purpose of the API is to demonstrate to dealers the effect of advertising and promotion on sales, and the public's need to be "turned on" to high fidelity music products including components, cartridges and four channel, Rose said.

Under the endorsement of the Institute of High Fidelity and co-sponsorship of the Cleveland Plain Dealer, API staged its first StereoOhio 73 high fidelity music show for northeastern Ohio at the Cleveland Sheraton-Hilton Hotel. The show drew 13,436 people, with 32 manufacturers represented in sound design, recording locations, and seven participating dealers.

Two of the dealers reported record sales for the month and other non-participating dealers said they "definitely made a mistake by not participating in the Rose said."

This is the first time independent, competitive manufacturer representatives have cooperated in a

joint promotion, Rose believes. He noted the advantage of such cooperation is economic. "What is good for the growth of the industry is good for us. With a population of 3 1/2 million people, there are at least 250,000 people who want to know about high fidelity

By ANNE DUSTON

equipment. We got things rolling so the dealers can carry the ball. For them with a bum check, turn the small number of dealers who participated, and by the failure of the Cleveland Plain Dealer to fulfill stated promises. "The paper was lax in getting dealers to pro-

vide the show, and in not running a weekly audio column which they said they would do if attendance was over 5,800 people. I feel they were short-sighted, and that their malintention was in advertising," Rose said.

Future plans of API, Rose stated, are "to do whatever is reasonable to make dealers aware of what is necessary for successful business, whether it is shows here or in other parts of the state, or advertising clinics. We have the experience, the money, and a great harmonious team to work with now. It we decide to have another show in Cleveland, it would not be every year, first because of the tremendous amount of work involved, and secondly, we don't want it to turn into just another trade show." He also noted that total cooperation from manufacturers and dealers is required for a successful show.

Some of the highlights of the StereoOhio 73 included a dealer showing and cocktail party prior to opening, a stereo twins contest, a high fidelity orientation program for the show, seminars on state-of-the-art, hi-fi components and four channel sound, concerts of pop, rock and classical music, and awards to the mayor as audiophile of the year and to the Cleveland Orchestra by the IHF for quality recording of music.

(Continued on page 34)

Minn. Police Official Outlines Store Plan to Avoid Losses From Checks

By IRENE KLEPPER

MINNEAPOLIS—Tape retailers have taken extreme precautions to guard against spoiling of cartridges and tapes, but the official here, but much loss of profits is leaking out of the cash register because merchants fail to take precautions in accepting checks.

"Accept checks only from persons you know or persons you can identify," is the advice from Capt. Rolfe Mudge, head of the Minneapolis police department's Forgery, Theft and Auto Theft division, one of the country's most successful police operations.

Look in the city directory, to see if a person by that name is listed. Call the bank. It's worth the time, said Mudge. "In the Minneapolis metropolitan area alone 1,200 burn or questionable checks are passed every day."

The businessman must be watching much closer

to make sure that he is not cashing bad checks. In addition to organized check-cashing schemes, stolen checks and the use of the check book to cash the turn backs of insufficient fund checks that, even when collected, cost time and money to reprocess, locate the check writer, and when necessary, report to the police.

Even the precaution of not cashing a check in excess of the total of the merchandise being purchased isn't a safeguard," warns Mudge. "The customer may buy \$30, \$40, or \$50 worth of tapes and records, but if they have a bum check, turn around and sell the merchandise for \$5 or \$10—just enough to get drunk. He knows he can't cash a check at the hardware and usually liquor stores are prone to cash. But the record and tape dealer may not suspect this play."

(Continued on page 34)

Japan: Sony Marix Unit; V/C Discrete Tie

(Continued on page 34)

Certron 'Gamma-Powered' Blanks Bow

LOS ANGELES—Certron Corp. has introduced a gamma-powered, high energy cassette tape which does not require hardware with a bias switch.

According to vice president, op-

erations, Ed Koeppe, the tape has been under development for several years. Ray Allen, vice president, marketing, said the tape is now available in certain national markets and availability in all mar-

kets is anticipated within the next several months.

Samples of the tape will be submitted to major hardware manufacturers soon, and Allen feels the tape may be suited for the video cassette market.

Rep Rap

Another indication that reps are gaining more recognition in the electronics industry comes from Electronic Industry Show Corp.,

sponsors of NEW/COM '73 in Las Vegas May 2-4 where special awards will be presented to individual rep organizations and chapters of the Electronic Representatives Association (ERA). The ERA chapter awards are a first, according to James Silverman, electronic Expeditors, publicity chairman for NEW/COM '73, who said they were worked out after conferences with Raymond Hall, ERA executive vice president. Awards to individual rep firms were given last year during NEW/COM to Mel Foster Co., Minneapolis; Simon Associates, Philadelphia; and Carlwright & Bean, Memphis and Atlanta. Silverman said the awards symbolize the recognition of rep support in building attendance and promotion of NEW/COM and he invites reps to let the show corpo-

(Continued on page 40)

Week after week Dolby* makes the Top Ten!

Every day the Dolby 'A' system is used in making the hits that go to the top of the Billboard LP Chart.

FOR WEEK ENDING FEBRUARY 3, 1973

Billboard		★	
THIS WEEK	LAST WEEK	ARTIST	TITLE, Label, Number (Dist. Label)
1	1	CARLY SIMON	No Secrets Elektra EK3 7504
2	2	WNR	The World is a Ghetto United Artists UAS 5632
3	4	STEVE WONDER	Talking Book Tamla T 510 (Motown)
4	3	CAROLE KING	Rhymes & Reasons One SP 27016 (A&M)
5	5	LONDON SYMPHONY ORCH. and CHAMBER CHOIR w/GUEST SOLOISTS	Tonny Ode SP 99001 (A&M)
6	8	NEIL DIAMOND	Hot August Night MCA 2-8000
7	6	JETHRO TULL	Living in the Past (Chrislay 324 1035 (Warner Bros.))
8	7	JAMES TAYLOR	One Man Dog Warner Bros. BS 2640
9	10	MOODY BLUES	Seventh Sojourn Threshold THS 7 (London)
10	11	DIANA ROSS/SONDRACK	Lady Sings the Blues Motown M 758 D

FOR WEEK ENDING FEBRUARY 10, 1973

Billboard		★	
THIS WEEK	LAST WEEK	ARTIST	TITLE, Label, Number (Dist. Label)
1	1	CARLY SIMON	No Secrets Elektra EK3 7504
2	2	WNR	The World is a Ghetto United Artists UAS 5632
3	3	STEVE WONDER	Talking Book Tamla T 510 (Motown)
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9	9	MOODY BLUES	Seventh Sojourn Threshold THS 7 (London)
10	10	DIANA ROSS/SONDRACK	Lady Sings the Blues Motown M 758 D

FOR WEEK ENDING FEBRUARY 17, 1973

Billboard		★	
THIS WEEK	LAST WEEK	ARTIST	TITLE, Label, Number (Dist. Label)
1	1	CARLY SIMON	No Secrets Elektra EK3 7504
2	2	WNR	The World is a Ghetto United Artists UAS 5632
3	3	STEVE WONDER	Talking Book Tamla T 510 (Motown)
4	4	CAROLE KING	Rhymes & Reasons One SP 27016 (A&M)
5	5	NEIL DIAMOND	Hot August Night MCA 2-8000
6	6	LONDON SYMPHONY ORCH. and CHAMBER CHOIR w/GUEST SOLOISTS	Tonny Ode SP 99001 (A&M)
7	7	JETHRO TULL	Living in the Past (Chrislay 324 1035 (Warner Bros.))
8	8	JAMES TAYLOR	One Man Dog Warner Bros. BS 2640
9	9	MOODY BLUES	Seventh Sojourn Threshold THS 7 (London)
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Check Protection

• Continued from page 33

Mudge advocates looking carefully at the proffered check. Does all the information on the check correspond with the identification the customer has? There's the least question about the check or the signature, don't accept the check. The risk of offending a customer doesn't compare with the risk of losing that amount of money.

The diversion had a recent case of an elaborate scheme involving legitimate-type identification, but the use of a false name. A man opened a checking account with a small balance and the bank gave him 200 checks. Over one week end, the man cashed 125 checks, totaling \$11,000.

Among the rules Mudge and his division set forth are:

(1) Accept no post-dated checks. These are checks with a date in advance of the date the check is cashed. This is not a criminally prohibited offense because the check is accepted with the knowledge that there is no money in the bank.

(2) Accept no third-party checks. These are checks written by one person to another person and cashed at your store. These are extremely difficult to prosecute.

(3) Have the clerk accepting the check initial it. It must be established who took the check at your place of business. The passer of the check must be identified and the first step is the person who accepts it.

(4) Instruct clerks to have customer endorse check in their presence to that they can testify that the passer actually endorsed the check.

(5) Request identification and, under no circumstances, accept social security card identification since anyone can obtain a social security card under any name. Check the identification, including photo or description of person, and make sure that identification hasn't been tampered with. Is the identification current? Don't be afraid to ask for more than one piece of identification and definitely request something that has a signature on it. Write on the check what identification has been accepted.

(6) Ask for home telephone number and make sure that it is listed to that address.

If a check comes back, the retailer should cooperate fully with police officers, following whatever special requirements the area demands, such as notices of dishonor. "Retailers have become reconciled to the fact that only by prosecuting shoplifters and instituting special precautionary measures will this practice come under control—now the same firm attitude must be adopted toward catching a check before it bounces," said Mudge, "and prosecuting those persons who succeed in passing a bad check of any kind."

New Products



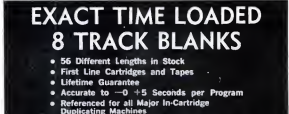
VINYL COVERED ARVIN compact and speakers offer FM/AM/FM stereo, 8 track two- or four-channel tape player, full size changer, and 4 channel amplifier, for SQ, matrix or discrete output. Features include slant front, dust cover, slide and piano key controls, visual balance system, jacks for stereo or quad headphones. Arvin Model 90L88-18 lists for \$349.95.



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TVC FORECAST

3M Mass User Blank Tape Push

• Continued from page 33

backed by a new line of displays and supported by strong consumer advertising as well as trade ads. The new cassette blanks include "Low Noise/High Density," and "Highlander."

"It's still a little too early to tell just how well the line has gone over with the consumer," said marketing director Bill Madden, "but the retail reaction has been excellent. The dealers like the packaging and the promotion were putting behind the line. They've made a bigger commitment to them than we ever have. And we've put a lot of money into this promotion."

Madden said the Scotch brand name "is a big help" with both retailers and consumers. We've also discovered through our research that people really will buy different grades of cassettes according to their needs. We define our grades by price and packaging. As for display, we now have a line of racks to show each of our tapes. These include wall and counter racks. We've also got a new floor stand."

According to Madden, "Consumers have become more serious about the use of tape. The abundance of cassette and 8-track hardware equipment over the past few years seems to have opened everyone's eyes. It's also important to note that the uses for a cassette continue to grow every day. We're now dealing with a public that has grown up with tape. The general public awareness is better and magnetic tape is literally everywhere."

The 3M Co., along with Audio Magnetic Corp., is one of the firm believers in cobalt-doped tape as opposed to chromium dioxide. "Cobalt benefits the listeners as much as the recorder can take advantage of it," Madden said. "The better the unit of course the better the reproduction. One of the problems we've found with chrome is that bias switches on different brands of equipment do different things. There is no real compatibility if you record on a unit with one type of bias switchband play back on another. What you get in these cases is kind of a tinny sound."

"Cobalt means universal to us," he continued. "The percentage of units with bias switches in the market is between 3 and 5 percent, and that's a generous estimate."

And we feel you do need the bias to use chrome. This is not the case with cobalt. We are now finding that more and more mass merchandisers are starting to sell cassette units at the higher end, and this is a strong place to sell high energy tape as well as in the audiophile type outlets."

Madden added that "Someone has to do a selling job with tape and this isn't always possible for the large mass merchandiser, where help may turn over rapidly or simply may not have the time. So we've started an extensive campaign to let people know what our tapes can do, including an explanation of certain technical terms on the backs of hanger cards for our new lines. We also hold seminars with dealers, explain all the as-

pects of tape and its terminology we can and discuss why we've gone to cobalt rather than chrome."

Madden said that the C-60 and C-90 lengths are running close in volume, but the new C-45 may encroach somewhat on these figures.

In videotape, Madden said the firm is making it like gangbusters but it's an industrial market so far. We're also using a high energy tape in that field, but we think both cobalt and chrome will probably pass in the next few years in that field as new orders are developed. As far as a consumer market is concerned, we think more efficient tapes will help by making the demands on the hardware less. This market should be boiling in the late '70's.

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Superscope Expands Spoken Word Tapes; Sets Retailer Plan

By BOB KIRSCH

LOS ANGELES — Superscope, Inc. is "embarking on a much more aggressive program for our Library of the Spoken Word cassette series," according to Gersh Thalberg, general manager, marketing.

Thalberg said the firm will be

adding more titles, taking on more product solely from Superscope, will enter some new channels of distribution and will try to "become more of a total entity ourselves."

"As we add more titles," Thalberg said, "we will be taking on

more material produced by ourselves rather than simply a cassette rebash of what has been available on record before. We've also found that the concept of self enrichment seems to have more appeal than the library concept. Our ultimate aim is to build a brand new market for the product and not depend solely on direct mail."

Thalberg said a retail program will be launched "in the near future" which will enable the merchandiser and in some cases the conventional record and tape retailer to participate. Distribution to schools will also be expanded.

"For the mass merchandiser," he continued, "it has to be an assortment of sale where the consumer can buy the product immediately rather than having to write out a check, drop that in the mail and wait. But we will also continue with our mail order program."

Thalberg said that as a retail display is concerned, he would like to see the material "in either

the book or the record department, though it is up to the individual merchandiser manager. If the store carries home audio, it is quite possible the product may be displayed in that area."

The new spoken word cassette selling? "Our indications are that it's selling more and more," Thalberg said. "But by the same token, more and more of this kind of product is available. There is also more hardware on the market than ever and there is a lot more talk about the cassette as an educational medium."

Thalberg also pointed out that Superscope is trying to become more of a "total entity" in the spoken word field. "We now have a full-time salesman handling this and in some areas we are doing our own programs. We have a creative services department and the packaging design and duplication is being handled by us. We're also looking at the international area for the product. It's a help, of course, that we can now handle things under the Superscope name."

Many of the tapes in the catalog sell for \$4.95 on an individual basis. Books are generally included in several publications. At the moment is mail order. "Thalberg said, "and when we go to the retail level it will be through a distributor who has the ability to serve a mass merchandiser properly on a tape product."

"In addition to moving into retail," he continued, "we are going to start a more aggressive ad campaign in several publications. But we feel that with our own art, packaging, graphics, duplicating, entertainment, language and travel, cassette anthology series and key-board immortals."

Superscope's current catalog includes cassettes divided into a number of categories, including self-improvement, contemporary life, children's selections, history and biography, sports, psychology, religion and philosophy, astrology, entertainment, language and travel, cassette anthology series and key-board immortals.

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Loast car Stereo Mfrs. See Growth

Continued from page 33

orders on their Dolby car unit bowed at the CBS were three to four times what they expected. Eight-track sales are also moving well, especially with in-dash models featuring radio. Davies sees the car stereo market as a kind of after-market to home units, and cites quality improvement in both areas as reasons for car growth. The company will bow under and in-dash 8-track and cassette units this spring.

At Muntz, vice president, operations, Hank Fennick said business is moving better than ever. Cassette sales have been excellent and they will probably have a few new models this summer. Now he has units with AM and with FM but no combinations. To us, automatic reverse is the important feature. More people are using the cassette at home and this is definitely helping the auto market. Professional people are also getting their educational material here, and this helps."

In 8-track, Fennick said that fast forward, a repeat button, in-dash and punch sound are important features. The 431 unit features punch sound, which allows the user to switch from tape to radio by hitting one button. In the same unit, the radio goes off when a cartridge is inserted and comes back on when the cartridge is removed. "High-end product is coming on in both 8-track including quadronic and cassette," Fennick added, "and this is definitely tied in with the higher quality home market."

As for price increases, Fennick felt that the consumer expects it and sales will not be hurt. He does feel, however, that some dealers may be more price conscious.

Jim Oniak at TEAC, which features two auto cassettes in their line, said "We count on the car market. We feel a consumer doing good results from a cassette unit in the home will want the same in the auto. We have two units both under-dash and one with auto reverse, and we will be expanding the line in June."

"As for price increases," he continued, "we will probably increase them some but we don't think anyone will be hurt. There are really no U.S. manufacturers and these are leisure dollars."

At Car Tapes, Inc., president Jim Levitus sees a price increase but "no real damage. There are extra dollars for the most part."

What is selling now? "Any product with FM is moving," Levitus said, "especially AM-FM 8-track in-dash combinations. Custom radio is ahead of our projections. We are now out of the cassette

business but we're going to start looking at that again. As for quadronic, it's a small part of the market but it's growing. There's more software and we look for a better year in it."

At Superscope, Fred Dellar said business is good so far. "With a price increase," he said, "cassette prices go up since almost everyone manufactures in Japan. This is not, of course, to say we're in it."

Dellar said the auto cassette is coming up, that 8-track in-dash is growing but "a lot of kids change cars every nine months. The under-dash has a definite place. There is some growth in the 4-channel market, but it's still hard to see more software." Dellar added that the car and home markets help each other, especially with improved quality in both and so

much 8-track equipment with record capability now available.

Sanyo's Bill Byron said his firm is also anticipating a price increase but doesn't feel sales will be hurt. In other areas, he pointed out that "We've had no winter drop in sales. Children's units are moving well and all in-dash equipment is selling strongly. The combination radio-tape units are also doing well and cassette activity is heavy. The home unit has certainly helped here, both from the great improvements made in quality and from the entertainment aspect." Byron also sees the auto as an ideal spot for quadronic, calling it a "natural sound chamber without cosmetic problems."

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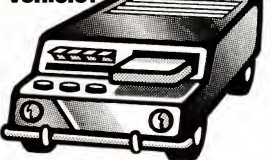
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Classical Music

'Colossus': necks & Balances

By IS HOROWITZ

No more appropriate location than Radio City Music Hall, that cathedral to MOR, could have been chosen as the site of Columbia Records' tribute to classical music at midnight on March 2, a happening aptly billed as "The Keyboard Colossus."

6,000 Attend
An audience of almost 6,000, a pre-concert list of young people, four abreast and stretching for several hundred yards, filling the hall past stage lights, the "Mighty Wurlitzer" organ, 10 pianos played simultaneously by as many pianists, harpsichord and chamber orchestra, all amplified by rock-power speaker systems. This and more.

It was a classical scene that meant the same sense that many rockers carry today. Artists of classical reputation playing classical and lighter works, but in contrast far removed from tradition and designed to capture that larger audience which shuns the concert hall and is turned off by the conventional classical scene.

Clive Davis, Columbia president, repeated the proceedings told the vast assemblage that his company's mission was "to bring classical music to the masses." He pointed to a "tremendous increase

in the sales of classical music this past year, evidence of the mission's success."

At the rehearsal the night before, Davis told a reporter that the main purpose of the concert was to create a new excitement about classical music. "It is that noble purpose succeeds, the lavish expenditure of money and talent may all have been worthwhile. Surely the concert itself couldn't possibly return a profit, even though it was sold out. It was calculated to lose money, Davis said."

The scope of the enterprise became evident in the days before the concert. Already six weeks before planning began, those last few days gave the impression of ordered chaos at Columbia headquarters. Charts were drawn, music arranged and duplicated, schedules designed and meetings held, all in a complex of coordinated activity that suggested the logistical implementation of a minor military operation.

Then the rehearsal, from 11:30 the night before the concert to 6:30 the morning of the concert. White, the light-show pioneer hired to stage the spectacle, directing his crew of stage hands, lighting crews and musicians with a bull-

horn. Phil Cohen, Columbia vice president in charge of the marketing efforts of the Columbia phalanx. Producer Andrew Kazdin in a recording van outside the stage entrance (he was to mix the concert for two channels for live quadraphonic broadcast) while the entire event was to be taped for possible release as an album. Producer Jay Salzman in a mixing booth in the sound reinforcement. Recording engineers setting up microphones and managing the mixing gear. Co-directors of Masterworks Tom Frost and Tom Shepard judging sound balances. Delegates from CBS Laboratories handling the four-channel encoding for broadcast.

Finally the concert, as much a target for the eye as the ear. E. Power Biggs coping good-naturedly with the plush registrations of the "Mighty Wurlitzer." Eugene List and the "Monster Concert" pianists, with Samuel Adler conducting, fighting ensemble problems exacerbated by the wide dispersion of their instruments for visual effect. And Anthony Newman, Biggs' counterpart leading his chamber orchestra with soloists Paula Robison and Ani Kavafian in the Brahms Piano Concerto No. 3, each instrument separately miked and the musical balance determined on the p.a. console.

Everyone, plus drums and trumpet, was in at the final recording arrangement of "Stars and Stripes Forever," with the 10 pianos ringing a giant turntable rotating at just under 33 1/3 r.p.m.

One can only hope that the fans who exited the Music Hall to the taped strains of music from "A Clockwork Orange" included many who, after a short nap, got up early to beat a path to their neighborhood record shop.

New Summer Home for Philly?

PHILADELPHIA—A new summer home for the Philadelphia Orchestra has been set forth again with the announcement last week that the City Council will be asked to approve a \$60,000 study to determine the wisdom of building a new Robin Hood Hall in the city's Fairmount Park.

The present Dell, an outdoor amphitheatre housing the annual summer series of the orchestra, leaves much to be desired. Noise from a drive-in and an expressway ruins many a concert, particularly when there is a vocal or instrumental soloist. Plan is to build a new center away from major roads and have a roof over its head so there is no concern over rain dates.

The city's capital park has set aside \$3 million to build the center in 1974 with the rest of the money to come from Friends of the Dell. Summer concerts are free with the city and Friends footing the bill for top concert funding a six-week season.

Dorati Gets Swedish Medal

NEW YORK — Antal Dorati, music director of The National Symphony Orchestra of Washington, has been made a Commander of the Order of Vasa by Sweden's King Gustaf VI Adolf. The cross of the Order, representing Sweden's highest civilian honor, was presented to Dorati at the conclusion of a gala concert reopening Stockholm's Konserthuset, home of the Stockholm Philharmonic, of which the Hungarian-born Dorati is chief conductor. Dorati will take the Stockholm Philharmonic on an extensive European tour before returning to Washington at the end of March. Only two other Hungarians were ever admitted to the Academy: Franz Liszt and Zoltan Kodaly.

TOP 40 Easy Listening

These are best selling mid-to-old-time singles collected from national retail sales and radio-airplay single listed in each order.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600	601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618	619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680	681	682	683	684	685	686	687	688	689	690	691	692	693	694	695	696	697	698	699	700	701	702	703	704	705	706	707	708	709	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724	725	726	727	728	729	730	731	732	733	734	735	736	737	738	739	740	741	742	743	744	745	746	747	748	749	750	751	752	753	754	755	756	757	758	759	760	761	762	763	764	765	766	767	768	769	770	771	772	773	774	775	776	777	778	779	780	781	782	783	784	785	786	787	788	789	790	791	792	793	794	795	796	797	798	799	800	801	802	803	804	805	806	807	808	809	810	811	812	813	814	815	816	817	818	819	820	821	822	823	824	825	826	827	828	829	830	831	832	833	834	835	836	837	838	839	840	841	842	843	844	845	846	847	848	849	850	851	852	853	854	855	856	857	858	859	860	861	862	863	864	865	866	867	868	869	870	871	872	873	874	875	876	877	878	879	880	881	882	883	884	885	886	887	888	889	890	891	892	893	894	895	896	897	898	899	900	901	902	903	904	905	906	907	908	909	910	911	912	913	914	915	916	917	918	919	920	921	922	923	924	925	926	927	928	929	930	931	932	933	934	935	936	937	938	939	940	941	942	943	944	945	946	947	948	949	950	951	952	953	954	955	956	957	958	959	960	961	962	963	964	965	966	967	968	969	970	971	972	973	974	975	976	977	978	979	980	981	982	983	984	985	986	987	988	989	990	991	992	993	994	995	996	997	998	999	1000
Rank	Artist	Label	Number	Weeks																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
1	DANNY'S SONG	Ames Music, Capitol 3461	(Genson, ASCAP)	11																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
2	KILLING ME SOFTLY WITH HIS SONG	Roberta Flack, Atlantic 2940	(Free-Gambel, BM)	7																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
3	LAST SONG	Edward Bear, Capitol 3452	(Epic-CAPAC)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
5	AUMLEY	Brain Center 45832	(Steven Genson, ASCAP)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
6	OUTLINE BARBERS	William Brothers 7659	(Epic-Tamara, BM)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
10	THE YELLOW RUBBON ROUND THE OLD OAK TREE	Dawn, Bell 45315 (Five Arts, BM)	(Five Arts, BM)	5																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
16	PEACEFUL	Capitones AM 1413	(Steven Genson, ASCAP)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
18	ONSTAY AT	Joe Stone, MGM 14463	(Singer, ASCAP)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
18	ONE LESS SET OF FOOTSTEPS	Jim Crook, ABC 11346	(Blumstein-Wright, ASCAP)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
20	DO NOT EXPECT ME TO BE YOUR FRIEND	John, Big Two 150 (Bell-Koster, Warner, ASCAP)	(Warner, ASCAP)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
13	HUMMINGBIRD	Deen Barber, BM 7671	(Deen Barber, BM)	15																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
26	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA	Jackie Lomax, Bell 45 303	(Bell, BM)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
8	DO YOU WANT TO DANCE	Bette Miller, Atlantic 45 0928	(Atlantic, BM)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
6	ROSALIE	Sam Rudy, Capitol 3510	(Steven Genson, BM)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
10	BIG CITY BIRTH	Johnny Sasser 474 (Buddah)	(Catalina-Red, Free Press, BM)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
20	WITH HONEY	Judy Collins, Elektra 45831	(Elektra, ASCAP)	25																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
21	STRIP IT UP	Johnny Sasser 474 (Buddah)	(Catalina-Red, Free Press, BM)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
30	BITTER BARK	Johnny Sasser 474 (Buddah)	(Catalina-Red, Free Press, BM)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
12	LOVE HONEY	Shawn Phillips, AM 1405	(Columbia, ASCAP)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
23	KEEP ON SINGING	Archie Roberts, Columbia 0110 (RCA)	(Phonetic Ltd. of Times, BM)	24																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
25	DON'T CROSS THE RIVER	Archie Roberts, RCA 7070	(WB, ASCAP)	28																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
19	SOUL SONG	Sam Stanley, Bell 47442 (Amulet)	(Singer, ASCAP)	15																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
35	BEAK UP TO MAKE UP	Synthetic 404 4611	(Belton-Albert, BM)	15																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
6	ROCKY MOUNTAIN HIGH	Johnny Sasser, RCA 74 0829	(Cherry Lane, ASCAP)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
38	AINT NO WOMAN (Like the One We Got)	Three Star, Capitol 3461	(Tremor, BM)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
34	THE QUESTION	Gertie S. Sullivan, MAM 3628	(London, BM)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
35	NAMES, TUNES & LABELS	The Associates, WM 7616	(London, BM)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
38	PEACEFUL FEELING	Archie Roberts, RCA 7070	(WB, ASCAP)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
39	LOVE HONEY	Shawn Phillips, AM 1405	(Columbia, ASCAP)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
35	BEAK UP TO MAKE UP	Synthetic 404 4611	(Belton-Albert, BM)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
6	ROCKY MOUNTAIN HIGH	Johnny Sasser, RCA 74 0829	(Cherry Lane, ASCAP)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
38	AINT NO WOMAN (Like the One We Got)	Three Star, Capitol 3461	(Tremor, BM)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
34	THE QUESTION	Gertie S. Sullivan, MAM 3628	(London, BM)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
35	NAMES, TUNES & LABELS	The Associates, WM 7616	(London, BM)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
38	PEACEFUL FEELING	Archie Roberts, RCA 7070	(WB, ASCAP)	10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
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RIGHT to left: Christiane De-Pierre, Nicolai Gedda, Colin Davis, Erik Smith, David Cairns—principals in the term responsible for the world premiere recording of "Benvenuto Cellini" recovered a 1972 Grammy Award as Best Opera Recording of the Year. This is the third consecutive year that a recording in the Colin Davis Barlow Cycle on Philips Records has won a major Grammy Award. The next release in the Colin Davis Barlow Cycle on Philips will be "The Damnation of Faust," to be released late in the fall.

Polydor Intl to Mold Ist World Parley in Hamburg

HAMBURG—This year Polydor International celebrates the 75th anniversary of Deutsche Grammophon Gesellschaft formed by Emil and August Berliner. This year also sees the first worldwide Springboard Convention since the formation in January 1972 of Polydor International the successor of DGG.

The Convention is being held in May at the new Hamburg Congress Centre and the Jubilee celebrations will also be held in the Centre and will reach a climax on Sept. 18. Guests from all over the world will gather in Hamburg for the celebrations and a highlight will be the performance of specially commissioned musical work.

Special Fete
The week before, there will be

2 Ozawa Disks

NEW YORK—Conductor Seiji Ozawa will make his Deutsche Grammophon recording debut this month with the San Francisco Symphony Orchestra in two youth-oriented disks—the "Romeo and Juliet" music of Berlioz, Tchaikovsky and Prokofiev, and "Three Pieces in Blue" and "Orchestra" by William Russo, with Leonard Bernstein's "Symphonic Dances from 'West Side Story'."

MARCH 17, 1973, BILLBOARD

Jukebox programming Programmers Rip Trend of Long 45s By ANNE DUSTON

Programmers Rip Trend of Long 45s By EARL PAGE

CHICAGO—The trend toward longer singles is accelerating according to a study of top records in the periods of 1966, 1971 and 1973. Jukebox programmer meeting here recently to help plan the Billboard Jukebox Programming Conference May 19-20 here at the Hotels Ambassador ranked lengthy 45s as a number one problem. Radio programmers are also concerned, according to a spot check.

A survey of ten No. 1 chart spots in 1966 shows that only one record, "Sunshine Superman," Donovan, ranked into the top ten of the state's 429. Seven of the ten titles were in the 2-minute range, and two were slightly over 3-minutes. Five years later, "Magical Mystery Tour," Rod Stewart, Mercury, was 5:03. Uncle Albert! (Admiral Halsey), Paul and Linda McCartney, Apple, clocked at 4:41. Five records fell into the 3-minute class, with 3:40 being the mean. Only three records fell into the 2-minute range, compared to seven in 1966.

The current year has seen an even faster acceleration in long records. Four of the top songs covered the period from November to March are above 4-minutes. They are: "Killing Me Softly With His Song," at 4:02; "My Ding-A-Ling," 4:18; "You're So Vain," 4:25; and "Me and Mr. Jones," 4:42. Three records in the 3-minute range, and only two in the 2-minute range, compared to the seven in 1966 and three in 1971.

Bob Haiman, Star Novelty, Springfield, Ill., has boycotted recent hit songs over 3:30 minutes, and

claims that his profits have not suffered. Haiman believes that programmers could unite in a boycott of long records, and force the record companies to reduce time lengths.

Most programmers questioned in a spot survey of the problem deplored the trend, but felt they had no choice because of popularity, requests and air play. John Britt, Blackout Music Co., Pensacola, Fla., noted that on a good location pulling \$200-\$250 a week, long records could cost the box \$20-\$25 per week. He also noted the problem of shut-off by the box. "If you set the box to accommodate long records, short records don't cut off at all. If you accommodate for the short records, the long ones cut off too soon." Gerry Gross, Sunset Automatic Music Co., Coon Bay, Ore., would like to see records under three minutes, but will buy long records on request. One long record he sought for five kid locations was "Layla," Derrick and The Dominoes, at 7:10. Sandra Henderson, Kalamazoo Amusement Co., Comstock, Mich., suggested that the 2 for 25¢ play allowed for ample profit from the longer records.

Longer records is also a concern of radio stations. Herb Nestler, music director for WIND-AM, Chicago, said that besides restricting long playing records at certain times, outside of rush hours, they might also lose radio audience. "Some people might not like the record that is playing for 6-minutes, and radio relies on keeping its audience. However, what

(Continued on page 40)

RIP LONG 45

Ore. Assn. Watches Jukebox Legislation

By KENNETH W. FITZGERALD

GLENDEEN BEACH, Ore.—Jukebox operators in the State of Oregon have issued a warning at the current session of the state legislature because of the Oregon Jukebox & Music Operators Association has done so much work and done it well, delegates at the annual convention were told by John Steelhammer, legal counsel for the association.

The association has worked closely with most of the legislators and has been at the state capitol and has exerted considerable effort in recent years to keep the legislature advised on the problems, the objectives, and the standards of the industry, Steelhammer said. "They realize that we are a vital part of the state's economy and that our industry is legitimate, responsible businessmen who don't have to

hide their heads in the sand when it comes to discussing or advocating legislation that effects their well-being," he noted.

There is nothing wrong with supporting legislators or other elected officials, regardless of party affiliation, if such support enhances the political bargaining position of the association and the industry it represents, Steelhammer observed. "As individuals working independently, we can accomplish little," he stated. "But," he added, "as an association united on a

common legislative program, we can command considerable wallop at Salem." The stature of the industry in Oregon, he pointed out, has been enhanced measurably by keeping communications open between elected officials and the OMAOA.

Bob Follow of the La Grande Amusement Co., La Grande, Ore., was elected president of the Oregon association at the two-day annual convention at the La Grande of the Del Rye Music Co., Grants Pass, was elevated to the vice-

presidency and Lon McKee, Hit Parade Music Co., Portland, was chosen secretary-treasurer. Elected to the board of directors for the year terms at the session were McKee, Boyer, and Nels Cheney, Sunset Automatic Music Co., Coon Bay.

Carry-over board members, with one exception, are two-year terms to serve, are Follow, John Kelley, Kelley Amusement Co., Milton-Freewater, Don Anderson, Amusement Co., Inc., Portland; (Continued on page 40)



Left to right: John Cheney, Nels Cheney, Fred Granger, Music Operators of America, Chicago, were speakers. At March, shown with his wife, visited from Washington where a new organization may be forming soon.

JUKEBOX MEETINGS

Mar. 23-24—Mo. Operators of Amusement & Music Assn. (OMA) Convention, St. Louis, Mo.
Mar. 25-26—Ill. Jukebox & Music Operators Assn. (IJMOA) Convention, Chicago, Ill.
Mar. 27-28—Ore. Jukebox & Music Operators Assn. (OJMOA) Convention, La Grande, Ore.
Mar. 29-30—Wash. Jukebox & Music Operators Assn. (WJMOA) Convention, Seattle, Wash.

No. Jukebox Co. Tailors Music, Leases to Fit Spot

By GRIER LOWRY

EDITOR'S NOTE: This is the second part of an interview with Tom Bengamini, programmer at B&G Amusement & Vending in Missouri, covering subjects ranging from leasing to furniture styles to dollar bill acceptors and jukebox operation.

KANSAS CITY, Mo.—Tom Bengamini of B&G Amusement & Vending here has found that programming jukeboxes depends importantly on taking into consideration the location of each location. This ranges from favoring a spot because of a good patron to starting some locations on a lease basis until the spot is proven. One of the most important trends of late in the industry is the shift to more ideas, spurred he believes, by the late night TV promotions. But, a special effort is made never to overload a location with too much of the same kind of music. Over views of Bengamini were published earlier (Billboard, Feb. 3).

Renting and leasing boxes is favored by B&G. For one thing, leasing equipment often is less expensive than buying new and better boxes. "You put a new box out on a flat-fee lease, pay for it in a year, then replace it with a new one to a long customer and put the year-old box out on commission."

"This represents only one reason the idea of getting as many boxes as possible on leasing is appealing," says Tom Bengamini, active young head of this solidly-entrenched operation. "It takes that 30 percent commission to the location out of picture. It cuts down on damage and overhead. With his own money on the line, a leased-box customer does a lot better when a customer starts beating on a jukebox."

"Also the effort to lease is a good way to put the skids to any impression a location may have that B&G has a

windfall in jukeboxes," he says. "When they pay out a \$25 weekly and pick up \$32 in the box, they know the money isn't quite that easy."

B&G finds leasing a handy gambit for coping with unpopular locations. "If you own the location, you have the potential may resist the idea of leasing and insist he'll hustle the box on a commission deal. Bengamini then says, 'Okay, you'll hustle for me, but you won't hustle for yourself.' Well, you the key to the money box on a leased arrangement. The leased deal helps us get off the hook on many of these unpopular locations, and gives the customer a more stylish lounge comedy, which run about \$350 higher than other furniture, in a nice cocktail lounge and quit worrying about return on our investment."

Bengamini is an outspoken critic of the dollar bill acceptor, laying several grievances at the doorstep of this attachment. Equipping machines with dollar bill acceptors, he contends, doesn't benefit operators or location owners, is more likely to increase headaches for both.

To consume a customer's dollar in a music box ten minutes before closing time and has six or seven tunes coming when it is time to button up," suggested Bengamini. "He has to wait until the available tunes are used up, and make a cash payment to the customer for the dollar. At such locations we've had six or seven one-dollar cash payments to make the customer wait. The owner is irritated when these problems are incurred. When a dollar bill acceptor doesn't function properly a customer really screams. He'll complain about losing a quarter, but he'll yell four times harder when a dollar is involved."

"But that's not all," said the Kansas City operator. "After a guy punches out six or seven numbers to run out his luck, he runs out of ideas. So he desperately punches the same tunes—his favorites. Now hearing that same number

four or five times may be ace high with the guy who likes it, but it's sheer tedium to the customer who doesn't. Our policy is that we don't put the dollar bill acceptors on the box unless the location people insist on it," said Bengamini.

For full-time machine operators, Bengamini says, they bear responsibility for servicing machines. Calls are logged and if over five calls are logged in a single month on a piece of equipment, it is replaced. The company has a lot of much to service machines and is refuses to fool around with capricious equipment. The company is exclusively 2 for 25¢ play and discourages the use of 1 for 25¢ and 1 for 5¢ or 25¢ for some other variance. They are told machines are set for two for a quarter at the factory and can't be changed.

Charles Bengamini originally started the business as a shuffleboard specialty operation. He had worked twelve years with the old Missie Music Co., which had a large shuffleboard and music operations in the country. The firm at one time had nine collectors on the streets of Kansas City, and a large record store, and a large number of music boxes. This was the era of 12-inch records. Then the elder Bengamini opened up a shuffleboard parlor with eight tables. Later he went into the business with Tony Giulotta, a one-time racing car driver, in coin-operated games and jukeboxes. Eventually, he bought Giulotta out. Tom Bengamini has no strong weaknesses, and he has a large number of equipment as a small boy. He recalls those old Wurlitzers with the 12-inch records: "heavy brutes to lug around." The firm had its problems, including too many deliveries of equipment that crop up from time to time, but the long experience combined with emphasis on the latest equipment and careful programming has helped B&G one of the top companies in the Mid-West, believes Bengamini.

The Works.

Two 6-inch full range speakers sing out the high notes with true high fidelity.

Last year we invented the "sightline" program deck. This year we moved all the patron controls upstairs! Our ten-numbers-in-line selection system, the instruction panel and the Compute-A-Flash "record playing" indicator are right at hand.

You'll be glad we kept our electrical total play counter. It never needs mechanical adjustment.

Here's the heart of The Works: our dependable Rock-Ola Revolving Record Magazine. It has a precision-cast slotted hub for perfect record indexing. It works together with our famous Mech-O-Matic record changer, Accu-Trac tone arm and magnetic cartridge with diamond needle.

Two 12-inch full range speakers lay down the lows. You can feel the beat beat on.

Last year you depended on our swing-down program holder assembly to get you in and out of a location fast. Don't fret. We didn't change it. And the dome still opens and locks with a single key.

Our special pre-amp/amp is the same reliable unit you're used to. It's just one more example of the easy-to-service modular design Rock-Ola is famous for.

Dollar Bill Acceptor. A money making option to increase the take.

And this year, we've added a record-saving swinging needle brush that cleans the needle thoroughly before and after every play.

All around The Works, you get Rock-Ola's rugged construction, loaded with spill-protection features.

We're letting you in on a trade secret. The new 160-selection Rock-Ola 450 jukebox is all new on the outside. But underneath it all, the works are virtually unchanged from last year. Because our policy is "If it can't be improved, leave it alone!" So basically, you have a brand new Rock-Ola for your locations. And a familiar, dependable Rock-Ola to service.



Here's what's new. A red hot color scheme executed in lenticular glass that shimmers before your eyes as you approach. We call it Animation®. And our digital selection panel has moved upstairs to the sightline program deck. Now everything's together for the easiest selection ever. You've got The Works. See it now at your Rock-Ola Distributor.

ROCK-OLA
THE SOUND ONE

A weekly programming profile of current and oldie selections from locations around the country.

JACKSON, MISS.: SOUL
Marilyn Burkhardt
Dixie Vending Co.
 Spinners: "Call Me (Come Back Home)," "Ste
 by Step," Jan Simon, Spring 1991; "Good I
 Do I'm Falling in Love," "Why Can't We Live
 Together," "Mercy, Mercy."

NORTH BEND, NEB.; COUNTRY



**Ed Kori, Owner
Low Reginald
Kori Amusement**

PENSACOLA, FLA.: EL
John R. Britton

WCA 4000; "Sing," Carpenters, A&M 1433
"The Night the Lights Went Out in Georgia,"
Vicki Lawrence, Bell 203; "Ain't Spruch Lane
Theatre (2001)," "The Yellow Shiden Sound
The Old Oak Tree," A&M, Bell 316; "Ashby,"
"Peaceful," Helen Studdy, Capitol 3327; "Kill
the King," A&M 1433

PORTLAND, ORE.: HIGH SCHOOL AGE

Don Anderson, Owner
Kathy Seabolt
A.A. Amusement

"Reddie" & "Beckie", "Crush Berry, Chase 3020.
"Long Cool Wompa," Hallee; "Joke Is Just
All Right," Double Bros., WA 7661.



K. A. O'Connor, Owner
E. G. Hilleke
O'Connor Dist.

- Continued from page 38

Salishan Lodge. Fallow announced immediately that the emphasis of his administration will be on building membership in the association. An organization committee delegated with the responsibility of membership proliferation will be

Oregon association, he noted, now has some 40 percent of the eligible operators in the state. "Although this isn't bad insofar as average association composition runs," he declared, "we think it can be a lot better. The improvement of the industry should be the concern of everyone connected with that industry, not just the responsibility of every 4 out of 10. By the end of 1973 we hope to have close to 100 percent Oregon operator participation."

Highlights of the Saturday afternoon business session of the OMAOA were talks by Harlan Wingrave of Emporia, Kansas, president of the Music Operators of America, and Fred Granger, OMAA executive vice-president.

Selection of the site for the 1974 Oregon association convention will be made by the executive board, it was announced.

Mfrs. Rip e 45 Idea

Records with **George Tobin** pro-

ing." Another soul emergence on the way with The Spinners, The O'Jays, Gladys Knight & The Pips, The Stylistics, Al Green, The Four Tops, all inside the Top 20 of the Hot 100 chart. Joining them soon will be Johnny Nash, Aretha Franklin, The Temptations, The Chi-Lites, and Ronnie Dyson. Check out Gladys Knight & The Pips' goodbye album to Motown, it's just F-A-N-T-A-S-T-I-C, "Daddy Could Swear, I Declare," it's superb. "Red, Black & Green," the title track from the Roy Ayers Ubiquity on Polydor, getting good radio action in some important jazz markets around the country. Stevie Wonder included a number of

The Honey Cone new disk is "If I Can't Fly." . . . **Stevie Wonder** will produce the next **Supremes** outing. . . . **A Soul Sauce** Hot Tip: "Think," by **Vernon Garrett** on the Gator label.

HAPPENING ALBUMS:
The Temptations, "Master-

David Todd of New York City reads Soul Sauce. Do you?

• Continued from page 38

Mike McCormick, music director for WLS-AM, Chicago, saw long records as a "dangerous trend." Besides the obvious commercial problems, he noted that when you are playing the Top 40 and 10-12 percent are in excess of 10-minutes, the number of plays is limited. The artist may be doing his thing artistically, but he is confusing what is good for concert music, entertainment and broadcast. There are different forms of entertainment. He suggested that long records was a contributing factor to the death of jazz. "Not everyone wants to hear a 5-minute drum solo." Records over 5 minutes created concern in broadcast line, he said.

ration know of their activities in this area, ELSC is located at 222 So. Riverside Plaza, Chicago 60606. The NEW/COM board is composed basically of representatives of five groups: Electronics Industries Association (EIA); National Electronic Distributors Association; the East and Central divisions of Association of Electronic Manufacturers; and ERA. NEW/COM '73 will see a number of exhibitors showing consumer electronics products, Silverman said.

Reflecting the kind of sparkle reps can offer and pointed up by NEW/COM is the recent successful promotion of StereoHorn '73 in Cleveland and the formation there of Audio Promotions, Inc. (see separate story this section) which is now a major force in the home equipment. The idea originated after several reps attended a marketing seminar. The reps involved include Jim Umstead, Morrow Co.; Hank Schroeder, Schroeder Sales; Fred Obman, Fred Obman Sales; John L. Fiedke, Neal Bear Corp.; Doc Dauterive, Dauterive; Dan Damborg Co.; James Podolny, James H. Podolny Co.; Jim B. Parent, J. B. Parent Co.; and Dick Rose, Astro Sales, and the chairman of StereoHorn Dealers involved include Record Carnival, Hoffman's, and the Cleveland Lloyds Stores. Pioneer Components, Audio Crafts and Clarking Stores,

Set Retail Sta

Stereo City's booth was actually the Craig exhibit set up for the recent Consumer Electronics Show here. Dozens of home and car models were shown and a folding one-piece brochure was used to tell the Stereo City story. The brochure was designed to emphasize in-dash installation, a factor Levin sees as becoming increasingly important. As a show special, Levin offered an 8-track player with two speakers at \$39.95 and claimed sales of around 60 to 100 each of the ten days the show was on. He

said the show exhibit costs Stereo City around \$5,000. "It wouldn't be worth this except for the fact that it maintains our image," he said.

Manny Green, president of McKenna, said that the firm has always been in distribution through the former Atlantic Dist. name, and mentioned such lines as Craig Le-Bo, Kraco, TDK and McKenna, the housebrand. As for the new mail order operation, it is being tried on a regional basis with advertisements in Gallery and Penthouse, and centered on hard-core men. Both home and auto equipment are offered and Green said that a substantial business now exists in "over the counter" car stereo sales, which means that Stereo City, with its strong emphasis on installation follow-through, is not inconsistent in moving to mail order.

"While over the counter sales reflect a small portion of our business, it's not small in terms of the total market," Green said.

Stereo City almost rings the Chicago land area except for the southwest side. North it has the original outlet at 6300 N. Lincoln, the near North on Clark, the new flagship store on N. Milwaukee (Levin claims this to be the largest car stereo and home entertainment outlet in Chicago), a store in Skokie and the newest of all in Mount Prospect. West it has stores in Lombard and Melrose Park. South locations are on W. 79th, in Park Forest and Riverdale. There is also a store in Evanston.

Levin declined to reveal where other stores are to be located this year and hinted vaguely at a target of having 17 by 1994. At

Yarusi Co., 312 Rockfield Rd., Pittsburgh, Pa. 15243. Yarussi said the firm has just added Sanyo closed circuit TV and video recorder items. The 30-year-old rep. firm has also moved into new larger offices at the same address (412) 221-4676. Yarussi and Rulenburg cover western Pa., W. Va. and western Md. Dean Yarussi is office manager. Other lines include Atlas Sound, Bogen div. LSI, Dynaco, Electra, Elpa Marketing, Koss, Medallion Automotive Products and Musicmasters.

Dave Bell Sales Co., specializing in audio marketing, is celebrating its first anniversary in business this month. **Dave Bell**, president, reported that his Bellevue, Wash. company represents **CarTapes, Inc.**, **Design Acoustics**, **Harman/Kardon**, **Koss**, **Maximus Sound**, **Rabco**, **Turntables**, and **Wollensak**.

Another anniversary was just observed by L. J. McGarggart, Associates, Grand Island, N.Y. In conjunction with its 15th anniversary celebration, the office moved to a new location at 1980 Whitehaven Road. Gene Dworkin, formerly with DynaSound Tape, has been added to the staff which also includes William J. Berger and president L. J. McGarggart. Added to the lines already represented, which include Lear Jet Stereo and Utah Trusonic Speakers are Bormar Calculators and Elpa Marketing Prod-

Bill Ball, Ball & Associates.
Leewood, Kan., reads Rep. Rap.
do you? Send items to **Earl Paige.**
Billboard, 150 N. Wacker Dr.,
Chicago 6, Ill.

Training

ally, new store locations are the responsibility of James Levy, vice president, who said there will likely be additions in the south-west. He also indicated Stereo City is looking at sites in Joliet and communities farther out in Chi-

As an indication of the chain's expansion of lines, the following brands were promoted at the show: Altec Lansing, Audiovox, Craig Dual, Electro-Phonic, Fisher, Garrard, Harman-Kardon, Sanyo, Symphonic, Teac, JVC, Kenwood, Kraco, Marantz, Maxell, Memorex, Milovac, Panasonic, Pioneer, TDK and McKenna.

Levin said there is no doubt that car stereo dealers should step up their relationships with car dealers and indicated Stereo City would be doing more of this. He believes the in-dash boom will continue and noted that all but the Loop store have installation facilities. Moreover, the firm had gone into very exotic hookups, according to Carmen Magurno, who works out of the Melrose Park store.

Magurno described a \$3,000 job for a customer in the speaker and environmental lighting business who is a classical music buff. The man's 1973 LTD was customized for a main pre-amp in the glove compartment, two Pioneer 4G speakers in the back seat area, a Pioneer T3100 Dolbyized cassette deck in the arm rest, a JVC 8-track home deck floor console and two independent burglar alarms.

Levin pointed out that installation is also a training ground for employees. Bob Weinberg started four years ago as an installer, moved to floor sales, then assistant manager of a store, then to manager of three stores and is now store supervisor of all 11.

As for new responsibilities, Mike Hesser, as an example, is now coordinating all advertising from the store level with the advertising agency. Stereo City has gone into extensive television advertising with some of its spots featuring Jack Somac, famous as the actor in the "spicy meatball" Alka Seltzer

Levy is now in charge of service departments, warehouse and distribution, merchandising control

The End Of The World Will Happen In 1973

(JUST LIKE IT DID IN 1963)

IN 1963, SKEETER DAVIS SANG A SONG CALLED "THE END OF THE WORLD." IT WENT TO #1 IN THE COUNTRY CHARTS AND IN THE POP CHARTS.

IT TURNED TO GOLD.

TEN YEARS LATER, DISC JOCKEYS ACROSS THE COUNTRY STARTED PLAYING IT AGAIN, PEOPLE LIKED IT, AND RCA LIKED IT.

RCA RELEASED IT (THE ORIGINAL, UNTOUCHED 1963 VERSION) AND IT'S HAPPENING!

IF YOU'RE READY FOR "THE END OF THE WORLD" ASK YOUR RCA MAN FOR—

"THE END OF THE WORLD"

RCA #447-0709

BY...SKEETER DAVIS

Exclusively on RCA RECORDS



Country Music

Jersey Spectacular to Draw Displays, Artists, Prizes

ATLANTIC CITY, N.J.—The First Annual Atlantic City Council Music Spectacular and Trade Show will be held here at the city race track Aug. 10-12, with nine name artists already booked.

Frank Bartucci, co-producer and part-owner of All American Concerts, Inc., Cherry Hill, N.J., said it would be a combined contest and trade show, with more than 1,000 exhibits of everything related to country music. This ranges from musical instruments to instrument strings to wearing apparel, to amplifiers, to campers, horse trailers, horseshoes, etc.

More than \$50,000 in prizes will be given away during the three-day event, with hourly drawings.

The Spectacular will be built around Georgia T. Twitty (Mrs. Chuck Cheffman), who does a syndicated radio show dealing with country music. She also will appear with an act during the event.

Already under contract are Tom T. Hall, Cal Smith, the Osborne Brothers, Jack Barlow, Blake Emmerson, Tommy Overstreet, Jean Shepard, George Morgan and Vicki O'Neil, the latter billed as "the most beautiful woman in country music." These acts, and others to be named, will be supplemented with local talent. Also featured will be Bob Conrad, of "Wild, Wild West."

Contests will be held throughout the three days, with a \$10,000 re-

cording contract offered the winning vocalist. This will be with MIB Records, to be produced by Ricci Moreno of Nashville. Several bluegrass and country music contests will be held for bands, with each member of each winning category winning an instrument; i.e., a mandolin, fiddle, banjo, etc., for winning bluegrass players; a pedal steel, amplifier, electric bass, etc., for the country music winners.

Among the contest judges will be Hail Hensley of WSM. Others are

in the process of being lined up.

Working with Bartucci and All American Concerts are Jay Silverman and Jerry Flaxman.

Every exhibitor will be required to donate at least one prize for the drawings. They will include 50 guitars, 12 ponies, an undetermined number of bicycles, minibikes, and camper vacations in Winnebagoes.

Bartucci estimates the event will attract a minimum of 50,000 people.

CBS Country Chart Climb Staggering

NASHVILLE—Columbia and Epic Records, with six of the top 10 single positions in the Billboard Country charts, come directly off a week in which they had five of the six top listings.

This almost unprecedented action came during a period in which the release schedule was "normal," according to Billy Sherrill, vice president of country *and* for Columbia and Epic.

Ronnie Bledsoe, vice president of Nashville operations for CBS Records, said this is the first time the company has had so many in the top ten all at the same time. The move onto the charts this week by Jody Miller and Liz Anderson means that Columbia-Epic

currently has one-third of all of the singles on the Billboard Country charts.

This week marks the first time Barbara Fairchild has reached the number one position. David Houston is in the number two spot, Lynn Anderson number four, Tammy Wynette five, Johnny Cash six, and Bob Luman moved up to nine. A week ago Tammy Wynette was one, Barbara Fairchild two, Johnny Cash three, David Houston four, and Lynn Anderson six. Both Miss Anderson and Miss Fairchild are getting heavy pop play and sales as well. New releases are scheduled almost immediately for other Columbia-Epic artists Connie Smith, Jody Miller, Tanya Tucker and Johnny Duncan.

Two Prominent Country Fiddlers Die; Unrelated

NASHVILLE—Death came last week to two of this city's best-known fiddle players, in unconnected incidents.

In Manchester, England, Red Hayes, a member of the Faron Young band for more than a decade, died of an apparent heart attack following a performance. He had become ill on stage, and died on Young's bus en route to his hotel. Hayes, who had written many songs including "Suicide Mind," was 47. His body was flown back from England at mid-week. A veteran of more than 25 years in the business, he had one time played with Bob Wills.

Young currently is on a tour of England.

In this city, Scott Stoneman, 40, a member of the Stoneman Family and former world champion fiddler, died of respiratory and cardiac arrest.

Stoneman won his first national fiddling championship at the age of 16 and held the title for nine years. He had left the Stoneman Family group about three years ago, and just returned this past December. His late father, Ernest (Pop) Stoneman, was one of the earliest of all country recording artists.



MARTI BROWN, second from left, signs a long-term contract with Atlantic. At left is Bill Denny of Cedarwood, for whom he writes; Atlanta's Rick Sanjek is second from right, and Nick Hunter.

A SINGER "THANK YOU" TO EVERYONE FOR:



• SONGWRITER OF THE YEAR—1972
NASHVILLE SONGWRITERS ASSOCIATION

• BEST ALBUM NOTES:
TOM T. HALL'S GREATEST HITS
Annotator: Tom T. Hall

GRAMMY AWARDS—1972

• MOST PROMISING MALE VOCALIST—1972
ACADEMY OF COUNTRY AND WESTERN MUSIC



Tom T. Hall

Johnny Rodriguez

exclusive representation:

na
LTD

The Neal Agency Ltd.
2325 Crestmoor Road
Nashville, Tenn. 37215
(615) 385-0310

exclusively on MERCURY RECORDS distributed by Phonogram Inc.

see TOM T. and JOHNNY at CARNEGIE HALL this THURSDAY Night.

This is the hottest country week Columbia and Epic have ever had.

	This week	Last week
TEDDY BEAR SONG	1 ★	2 ★
Barbara Fairchild		
GOOD THINGS	2 ★	4 ★
David Houston		
KEEP ME IN MIND	4 ★	6 ★
Lynn Anderson		
'TIL I GET IT RIGHT	5	1 ★
Tammy Wynette		
ANY OLD WIND THAT BLOWS	7	3
Johnny Cash		
NEITHER ONE OF US	9 ★	14 ★
Bob Luman		
I LOVE YOU MORE AND MORE EVERYDAY	12 ★	20 ★
Sonny James		
BEHIND CLOSED DOORS	23 ★	34 ★
Charlie Rich		
THE LOVING GIFT	28	27
Johnny Cash and June Carter		
SOMETHING ABOUT YOU I LOVE	36 ★	42 ★
Johnny Paycheck		
I CAN SEE CLEARLY NOW	41 ★	46 ★
Lloyd Green		
WHAT MY WOMAN CAN'T DO	42 ★	50 ★
George Jones		
ORANGE BLOSSOM SPECIAL	50 ★	56 ★
Charlie McCoy		
MY WHOLE WORLD IS FALLING DOWN	56 ★	64 ★
O.B. McClinton		
DREAM ME HOME	62	67
Mac Davis		
GOOD NEWS	63 ★	—
Jody Miller		
LAURA	64	66
Marty Robbins		
TIME TO LOVE AGAIN	74 ★	—
Liz Anderson		

**Our thanks to all those who have made this possible.
Columbia and Epic Records**

Hot Country Singles

★ STAR Performer—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist., Label) (Publisher, Licensee)	Weeks on Chart
★	2	TEDDY BEAR SONG Baker Family, Columbia 4 43143 (Duchess, BM)	12
★	4	GOOD THINGS David Houston, Epic 3 10878 (Columbia) (MCA, BM)	12
★	5	YOU LAY SO EASY ON MY MIND Bobby T. Star, International Country 902 (Universal, ASCAP)	13
★	6	KEEP ME IN MIND Lynn Anderson, Columbia 4 43152 (Flagship, BM)	10
5	1	TIL I GET IT RIGHT Tammy Winfield, Epic 3 10940 (Columbia) (Cris, BM)	12
★	10	SUPER KIND OF WOMAN Frankie Ray, Capitol 3481 (A&M, BM)	7
7	3	ANY OLD WIND THAT BLOWS Johnny Cash, Columbia 4 43153 (House of Cash, BM)	13
★	13	A SHOULDER TO CRY ON Chubby Checker, RCA 14 604 (Blue Bird, BM)	8
★	14	NEITHER ONE OF US Bob Dylan, Epic 3 10943 (Columbia) (Pete, ASCAP)	6
10	7	NEON ROSE Mel Torme & the Strangers, MGM 14354 (London, ASCAP) (Shepherd, BM)	15
11	12	DANNY'S SONG Anne Murray, Capitol 3481 (Gosson, ASCAP)	13
★	20	I LOVE YOU MORE AND MORE EVERYDAY Gloria Estefan, Columbia 4 43170 (Dine, Atlantic, ASCAP)	6
★	17	DUELING DANCERS Barbara Mandrell, Capitol 3575 (Windward, Arista, ASCAP)	7
★	14	THE LORD KNOWS I'M DRINKING Cajun, Decca 33042 (BM)	14
★	22	SUPERMAN Donna Fargo, RCA 14 644 (Fennell, Prime, BM)	5
★	16	THE SHELTER OF YOUR EYES Don Williams, RCA 14 644 (Fennell, Prime, BM)	14
★	17	WAITED I Loretta Lynn, Decca 33043 (MCA) (Glen, BM)	15
★	21	SEE FIGHTS THAT LOVIN' FEELING Farris Younger, Mercury 73305 (Phonogram)	11
★	19	MY TENNESSEE MOUNTAIN HOME Bobby Parton, RCA 14 604 (Dove, BM)	15
★	20	LOVE IS THE LOOK YOU'RE LOOKING FOR Loretta Lynn, RCA 14 604 (Dove, BM)	13
★	26	TAKE TIME TO LOVE HER Roy Driscoll, RCA 14 604 (Dove, BM)	7
★	22	DO YOU KNOW WHAT I'M LIKE Roy Driscoll, RCA 14 604 (Dove, BM)	15
★	32	BEHIND CLOSED DOORS Charles Rich, Epic 3 10950 (Columbia) (House of Cash, BM)	6
★	31	MONDAY MORNING SECRETARY Sister Sledge, Mercury 73302 (Phonogram)	7
★	28	MARGE WHO'S WATCHING THE BABY Alvin Stardust, Atoll of Judy 041 (Mersey, BM)	10
★	26	LOVE SURE FEELS GOOD IN MY HEART Suzanne, Capitol 3481 (Blue Bird, BM)	13
★	37	YOU CAN HAVE HER Marianne, RCA 14 604 (Dove, BM)	5
★	28	LOVING GUY Johnny Cash & June Carter, Columbia 4 43158 (Gosson, BM)	10
★	34	NO MORE HANGING ON Lynn Anderson, Epic 3 10940 (Columbia) (Flagship, BM)	5
★	35	SO MANY WAYS Lynn Anderson, Epic 3 10940 (Columbia) (Flagship, BM)	5
★	40	COME LIVE WITH ME Roy Driscoll, RCA 14 604 (Dove, BM)	5
★	32	WHEN A MAN LOVES A WOMAN (The Way I Love You) Lynn Anderson, Epic 3 10940 (Columbia) (Flagship, BM)	8
★	44	IF YOU CAN LIVE WITH IT Roy Driscoll, RCA 14 604 (Dove, BM)	4
★	41	NOBODY WINS Roy Driscoll, RCA 14 604 (Dove, BM)	5
★	35	THINK YOU FOR TOUCHING MY LIFE Tina Turner, RCA 14 604 (Dove, BM)	12
★	42	SOMETHING ABOUT MY LOVE Johnny Cash, Epic 3 10943 (Columbia) (Pete, ASCAP)	4

This Week	Last Week	TITLE—Artist, Label & Number (Dist., Label) (Publisher, Licensee)	Weeks on Chart
★	37	BLUE TRAIN George Hamilton IV, RCA 14 604 (Acad, BM)	13
★	25	I HATE GOODBOYES Bobby Bare, RCA 14 604 (Acad, BM)	11
★	45	IF YOU'RE GOIN' GIRL Don Gibson, RCA 14 604 (Acad, BM)	5
★	40	I MUST BE GOIN' SOMETHING RIGHT Roy Driscoll, Mercury 73306 (Phonogram) (Blue Bird, BM)	10
★	46	I CAN SEE CLEARLY NOW Lynn Anderson, Epic 3 10940 (Columbia) (Flagship, BM)	6
★	50	WHAT MY WOMAN CAN'T DO George Jones, Epic 3 10940 (Columbia) (Flagship, BM)	3
★	48	WALKING PIECE OF HEAVEN Mary Young, RCA 14 604 (Acad, BM)	3
★	51	AFTER YOU John Williams, RCA 14 604 (Acad, BM)	4
★	45	TRUE LOVE LOVIN' Farris Younger, RCA 14 604 (Dove, BM)	10
★	46	I LET ANOTHER GOOD ONE GET AWAY Donna Fargo, Capitol 3575 (Windward, Arista, ASCAP)	5
★	53	KEEP ON TRUCKIN' Don Williams, RCA 14 604 (Acad, BM)	3
★	48	DON'T BE ANGRY Roy Driscoll, RCA 14 604 (Dove, BM)	3
★	54	SAY WHEN Don Williams, RCA 14 604 (Acad, BM)	3
★	56	ORANGE BLOSSOM SPECIAL Don Williams, RCA 14 604 (Acad, BM)	2
★	51	A GIRL LIKE ME Tina Turner, RCA 14 604 (Dove, BM)	3
★	62	THE EMPIRE ARMS IN THE WORLD Mersey, RCA 14 604 (Acad, BM)	2
★	57	MY MIND HANGS ON TO YOU Roy Driscoll, RCA 14 604 (Dove, BM)	3
★	54	TRUCKER'S PARADISE Don Williams, RCA 14 604 (Acad, BM)	4
★	55	JOHN'S BEEN SHUCKIN' MY CORN Don Williams, RCA 14 604 (Acad, BM)	7
★	56	MY WHOLE WORLD IS FALLING DOWN D.J. McCall, Mercury 73307 (Phonogram) (Blue Bird, BM)	2
★	57	WE FOUND IT Farris Younger, RCA 14 604 (Dove, BM)	3
★	61	WALK SOFTLY ON THE BRIDGES Roy Driscoll, RCA 14 604 (Dove, BM)	1
★	69	BREATH ANOTHER MEETING Roy Driscoll, RCA 14 604 (Dove, BM)	2
★	70	WHEN LOVE HAS GONE AWAY Roy Driscoll, RCA 14 604 (Dove, BM)	2
★	61	DOWN HOME LOVIN' WOMAN Roy Driscoll, RCA 14 604 (Dove, BM)	4
★	67	DREAM ME HOME Roy Driscoll, RCA 14 604 (Dove, BM)	4
★	63	GOODBYE Roy Driscoll, RCA 14 604 (Dove, BM)	1
★	64	LAURA (What's He Got That I Ain't Got) Roy Driscoll, RCA 14 604 (Dove, BM)	5
★	72	CRYING OVER YOU Roy Driscoll, RCA 14 604 (Dove, BM)	2
★	68	JAMALATA (On the Bayou) Roy Driscoll, RCA 14 604 (Dove, BM)	6
★	67	GAYST A DAY Roy Driscoll, RCA 14 604 (Dove, BM)	4
★	68	A HANDFUL OF ONES Roy Driscoll, RCA 14 604 (Dove, BM)	2
★	69	HOLLY TONK WINE Roy Driscoll, RCA 14 604 (Dove, BM)	1
★	70	GO WITH ME Roy Driscoll, RCA 14 604 (Dove, BM)	1
★	71	ROSES IN THE WIND Roy Driscoll, RCA 14 604 (Dove, BM)	1
★	72	THANKS FOR LOVIN' ME Roy Driscoll, RCA 14 604 (Dove, BM)	3
★	73	HOLD ME Roy Driscoll, RCA 14 604 (Dove, BM)	3
★	74	TIME TO LOVE AGAIN Roy Driscoll, RCA 14 604 (Dove, BM)	1
★	75	YOU'RE A BELIEVER Roy Driscoll, RCA 14 604 (Dove, BM)	1

Exclusively on MCA RECORDS

Another **No. 1** single
Coming

"After You"

(A Jerry Chesnut Tune)

B/W "KNOXVILLE COURTHOUSE BLUES"

MGM SINGLE K-14486

By **Hank Williams, Jr.**



SPECIAL 7-RECORD SET
HANK WILLIAMS/HANK WILLIAMS, JR.



And here is a very special
2-Record Set By
**HANK WILLIAMS/
HANK WILLIAMS, JR.**

"The Legend of Hank Williams in Song and Story"

(MGM 2 SES - 4865)

Contains 13 original Hank Williams recordings plus a special narration spoken between songs by his son, Hank Williams, Jr. Also a seldom-heard poem written to his son and a duet between father and son made possible through the miracles of electronics.

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EXCLUSIVE

MANAGEMENT



Pot Stove Part Of Studio Prop

NASHVILLE—"Pete's Place," a new 16-track studio, has been added to the Pete Drake complex on Music Row here.

The newest addition to Pete Drake Productions and Window Music is fully equipped with MC1 machines and a 20-input MC1 console. It also has recent innovations such as the Cooper Time Tube and the Instant Phaser.

The studio was custom designed and equipped by Studio Supply, Inc., located here. Drake designed the recording room for comfort, convenience, and utility.

Drake also has named Stan Kessler, veteran Memphis engineer and producer, as chief mixer for the studio. Kessler's credits go back to his years with Sam Phillips and Chips Moman.

The unique styling of the studio includes a pot-bellied stove and cedar shingles on the wall. The piano is one formerly owned by Liberace.

Nashville Scene

Songwriter Jerry Foster will be singing again. The successful artist or has signed with Cinnamon Records. . . . On the subject of songwriters, Ben Peters curried history music three songs on the charts. He also was involved as a Grammy winner. . . . To set the record straight, although there are conflicting stories, Sonny James did not produce any of the songs recently done by Pat Boone. He wrote a couple of them, and was on hand to oversee the sessions. . . . The team of MacKenzie & Meyer has an unusual novelty song out called "Frog in My Throat" in which the singer sounds as though he does. It's on Valbert Records. . . . Charlie McCoy, another Grammy winner, made his second appearance on the Opry March 3.

Brie Star will handle promotion for Guy Chandler of Hollywood. He has just done the Merv Griffin show. . . . Tanya Tucker, the marvelous teen-age singer who was a Grammy finalist, now has formed her own band to back her on all road dates. The announcement was made by her manager, John Kelly. She recently was named "Most Promising Female Artist of the Year" at the Country and Western Academy show. . . . The Palmino Club in Los Angeles, a bastion for traditional country music, is going with the progressive movement. It has hooked in a pair of new acts which will do description, both of them from UA, Asleep at the Wheel, and Country Gazette. UA is backing both engagements through exploitation and promotional campaigns. . . . KCCC, San Bernardino, has not done country 24 hours a day. . . . Singer-writer Arthur Thomas plans to fly to Japan to do a Japanese Riddle record that will be leased to a Japanese firm. Riddle will learn to sing in that language. Thomas is acting as his manager. . . . Dick Sheset for a string of NCO clubs in the weeks ahead. . . . Jay Drennon will be the principal speaker at the International Fan Club Organization meeting set for Nashville June 6th. He's from WSLR in Akron. . . . Joe Talbot, chairman of the board of the Country Music Association, will be a judge at the Tokyo Music Festival in April. He's able, competent and willing. . . . Donna Fargo and David Rogers were singled out for gold lifetime memberships in the Penn-York Country Music Club. . . . David, by the way, has put a full show together, which includes Don and Carla, and will be doing heavy appearances soon.

Writer-producer Larry Butler is back in the studio this week working with Jean Shepard. He's producing an LP for her on United Artists. . . . Martha Sharp is set for a new release on Monument, produced by Fred Foster. Her LP will contain all original material. . . . Pete Drake keeps producing sessions at a record pace. He has done Elektra's Linda Hargrove, Shelter's Leon Russell, and Columbia's Eric Anderson. Drake, one of the finest set guitarists in the business, also owns Window Music. . . . Mercury Records and Country Music magazine will host ad agency execs at Tom T. Hall's first New York concert at Carnegie Hall. . . . Banjo King Earl Scruggs was given all sorts of honors at his home town in Bowling Springs, N.C. It was Earl Scruggs day, and it culminated with a performance at Gardner Webb College.

For the third year in a row, the entire Judy Lynn show will make a concert appearance at McNeil Island Federal Penitentiary March 25, concluding 11 days of dates in the Pacific Northwest. . . . J. William Dunbar, president of Cedarwood Publishing, announces the signing of Willie and Carol Lumbie to an exclusive writer's contract. . . . MGM's Billy Walker in Anchorage for two weeks. George Jones and Tommy Wynn are doing a benefit show at Sargent, Texas, for the Big Thicket Museum. . . . A clever promotion for Jeanne Pruett's new single in

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(Continued on page 48)

7 Cooks Make Musical Broth

NASHVILLE—Every record produced by Hilltop Productions here has a minimum of 7 producers.

Billy Linneman, one of the 7, said that under the unique arrangement all of those involved are sharing the complete responsibility for each production.

In addition to Linneman, the others are Jimmy Capps, Jeff Newman, Jerry Whitehurst, Johnny Gimble, Jack Linneman and Paul Charron.

Each contributes totally to the production, each of which is done in the Hilltop Studio, owned by Jack Linneman. Among artists being produced by this group are Karen Wheeler, Chert, Del Wood, MGM; Willis Brothers, MGM; Pat Boone, MGM; Johnny Bond, MGM and several others at present not assigned to labels.

★ Star Performer—LP's registering proportions upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
★	2	DELIVERANCE —Anderson, RCA (RCA 92 002)	6
★	1	SONG OF LOVE —Charney, RCA (RCA 4837)	9
★	4	WHO'S GONNA PLAY THIS OLD PIANO (Think About It, Darlin') —Amy Lyn Lewis, Mercury (SR 6338 (Phonogram))	12
★	6	NOT CLARK LUE —Donny Fargo, RCA (RCA 92 003 (Grammy))	8
★	5	I'VE FOUND SOMEONE OF MY OWN —Cal Smith, Decca (DL 3733 (Grammy))	10
★	8	ANY OLD WIND THAT BLOWS —Johnny Cash, Columbia (KC 2061)	7
★	7	IT'S NOT LOVE (But It's Not Bad) —Marie Margaret, Capitol (SP 31127)	15
★	14	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME —Amy Lyn Lewis, RCA 92 001	5
★	9	NOT "A" MIGHTY —Amy Lyn Lewis, RCA 92 003	8
★	12	WILL THE CIRCLE BE UNBROKEN —Emily Smith, United Artists (USA 5861)	12
★	11	CHARLIE MCCOY —Mercury (SR 6338 (Grammy))	18
★	12	HAPPIEST GUY IN THE WHOLE U.S.A. —Donny Fargo, RCA (RCA 92 003 (Grammy))	36
★	15	SEPARATE WAYS —Ivy Presley, RCA Camden (CAS 2611)	5
★	14	GOT THE ALL OVERS FOR YOU —Freddy Hart, Capitol (SP 31127)	13
★	13	A PICTURE OF ME —George Jones, Epic (EC 31712 (Columbia))	20
★	19	SINGS THE GREATEST COUNTRY HITS OF 1972 —Sonny Drennon, RCA (RCA 92 003)	7
★	21	COUNTRY SYMPHONIES IN E MAJOR —Stellar Brothers, Mercury (SR 6338 (Phonogram))	6
★	17	MY MAN —Tanya Tucker, Epic (EC 31712 (Columbia))	18
★	20	THIS TIME THE WHIRLS ON ME —Fanny Young, Mercury (SR 6338 (Phonogram))	10
★	16	DON'T SEE LOOK GOOD —Bill Anderson, Decca (DL 3733 (Grammy))	13
★	30	ALONG FROM HAWAII VIA SATELLITE —Ivy Presley, RCA (RCA 92 003)	3
★	22	LIVE AT KANSAS STATE —Earl Scruggs, Columbia (KC 31758)	10
★	24	IN THE PALM OF YOUR HAND —Jack Owens, Capitol (SP 31127)	6
★	25	THIS MICH A MAN —Marty Robbins, Decca (DL 3733 (Grammy))	14
★	32	KEEP ME IN MIND —Ivy Presley, RCA (RCA 92 003)	3
★	26	LOVE IS THE LOOK YOU'RE LOOKING FOR —Cathy Smith, RCA (RCA 4840)	4
★	27	LOVE SURE FEELS GOOD IN MY HEART —Joan Baez, Capitol (SP 31125)	6
★	28	LONESOME 7-2093 —Ivy Presley, RCA (RCA 92 003)	14
★	29	JUST A NEVER —Marty Robbins, Decca (DL 3733 (Grammy))	14
★	30	THE BEST OF THE BEST OF —Marty Robbins, Decca (DL 3733 (Grammy))	24
★	31	WE FOUND IT —Porter Wagoner & Dolly Parton, RCA (RCA 4841)	3
★	29	LYNN ANDERSON'S GREATEST HITS —Lynn Anderson, RCA (RCA 92 003)	19
★	44	LET'S BUILD A WORLD TOGETHER —George Jones & Tammy Wynette, Epic (EC 31713 (Columbia))	2
★	34	INCOMPARABLE —Charley Pratt, RCA Camden (CAS 2604)	15
★	37	AFRAID I'LL WANT TO LOVE HER ONE MORE TIME —Billy Carter, Columbia, RCA (RCA 777)	1
★	36	BOUND FOR OLD MEXICO —Marty Robbins, Decca (DL 3733 (Grammy))	5
★	37	TWO FOR THE SHOW —Jack Owens & Bonnie Skeg, Decca (DL 3732 (Grammy))	4
★	38	MY SECOND ALBUM —Donny Fargo, RCA (RCA 92 003 (Grammy))	1
★	34	ALL THE GREATEST HITS —Ivy Presley, Columbia (EC 31712)	28
★	41	SUPER KIND OF WOMAN —Freddy Hart, Capitol (SP 31126)	1
★	45	WHISKEY RIVER/HERE STANDS THE GLASS —Johnny Cash, RCA (RCA 4841)	12
★	48	HEAVEN IS MY WOMAN'S LOVE —Sonny Drennon, RCA (RCA 92 003 (Grammy))	7
★	49	FIRST SONGS OF THE FIRST LADY —Lynn Anderson, RCA (RCA 92 003 (Grammy))	1
★	49	BRUSH ARBOR —Capitol (SP 31126)	1
★	42	BORROWED ANGEL —Don Drennon, Metromedia Country (MCS 5001)	19



BUD WENDELL, chairman of the Country Music Fan Fair, discusses promotion plans with Dick Blake, publicity chairman, and Bill Hudson, booth chairman, for the June 6-10 event in Nashville.



TERRITORIES STILL AVAILABLE

a great new hit from

Susan Raye



"The Cheating Game"

1972 GRAMMY CHAMPIONS

RECORD OF THE YEAR

The First Time I Saw Your Face—Roberta Flack
Producer: Joe D'Amico (Atlantic)

ALBUM OF THE YEAR

The Concert for Bangladesh—George Harrison, Ben
Har, Bob Dylan, Leon Russell, Ringo Starr, Billy Preston, Eric
Clapton, Klaus Voormann

SOUND OF THE YEAR

No First Time I Saw Your Face
Songwriter: Lewis MacColl

BEST NEW ARTIST OF THE YEAR

America (Warner Bros.)

BEST INSTRUMENTAL ARRANGEMENT

The Theme from the French Connection—Don Ellis

BEST INSTRUMENTAL PERFORMANCE

What Are You Doing the Rest of Your Life—Sarah Vaughan

BEST INSTRUMENTAL PERFORMANCE (Non-Classical)

Mo'Nique—No. 1 (Mercury)

BEST ALBUM COVER

The Seagull—Woodward (Round Lab)

BEST ALBUM NOTES

Don Ellis—No. 1 (Mercury)

BEST LIVE PERFORMANCE BY A GROUP

Alvin & the Chipmunks—No. 1 (Mercury)

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Alvin & the Chipmunks—No. 1 (Mercury)

CLASS OF '72—The Stellar Blue (Mercury)

BEST COUNTRY INSTRUMENTAL PERFORMANCE:
Charlie McCoy—The Real McCoy—Charlie McCoy (Atlantic)

BEST COUNTRY SONG

Rocky Top—The Highway (Mercury)

BEST COUNTRY INSTRUMENTAL PERFORMANCE (Non-Classical)

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Nashville At A Seminar

NASHVILLE—The 4th Annual Country Radio Seminar scheduled for next Friday and Saturday (16-17) here will be devoid of rituals, concentrating instead on the serious aspects of the business.

Dave Donahue of WITL, Lansing, Mich., chairman of the Agenda Committee, said the event was "specifically designed to be lacking in the lustre of lavish parties and frivolous festivities." He said it would be more of a "mental workout" than anything else.

The entire event has been built around a "think" theme," he added, "affording everyone the opportunity to re-evaluate his own market and station situation through analysis of the seminar's program."

There will be a shortage of hospitality suites, among other things.

MCA's Bill Anderson will deliver the keynote. This will be followed by a session on rating

services with William McClellan and Len Marsh of ABB and George Sternberger of WLSM, Inc. Do's Jim Foglesong, Mercury's Frank Mull and R.J. McElwee of ABC Caribbeed will head the session for programmers titled "Where It's Going."

A special session on computers in broadcasting will be conducted by Jack Grey and Len Biefield of Computer Management Systems.

Other panelists include: Don Day, WEAP, Ft. Worth; Stu Bowen, KRMH, Kansas City; Jerry Hoffer, KRKY, Sacramento; Bill Robinson, WIRE, Indianapolis; C. H. Murphy, Missoula, Mont.; and Wally Mullins, W.S.C., Greenville, S.C.

All hand-outs, gimmicks, advertising specialties, etc. are forbidden during the workshop. Admission to any session is by official badge only.

Nashville Scene

Continued from page 46

volved the mailing of satin sheets, which is the title of her new MCA release. . . . Do's Ray Griff has written his next single, and the label is so high on it he's already begun an L.P. to feature it as the title tune. It's called "A Song For Everyone." . . . Jim Foglesong has produced a special album session on Roy Clark's family, including his father and two uncles, who recently appeared with Roy at the "Grand Ole Opry." . . . Ferdin Husky keeps adding commissions to his wallet. He now is a deputy sheriff in various counties in 17 states and a sergeant in the police department in Oxford, Mich.

Danny Davis again came through as a pro. When the sound failed at a concert in Texas, he stepped to the front of the stage and ad libbed humor for 8 minutes. When the sound was restored, the show went on as though it had all been part of the act. It's a personal opinion, but he has to rank among the world's greatest entertainers.

Kraft Foods again has picked up the sponsorship of this year's CMA Awards Show, to be telecast this October on CBS-TV. . . . Susan St. Marie, niece of Do's Tommy Overstreet, now is singing professionally. She has teamed with Chuck Leavell in an act which is growing, with a big band sound. They just concluded the Miss Tennessee pageant where Suzie was pretty enough to have been one of the contestants. . . . George Merz has set to perform in 13 states between now and the first of July. . . . Hank Levine, outstanding arranger and conductor, has been commissioned by Capitol's Joe Allison to do the string arrangements on the new Nashville Act! Martinis album. . . . Hank Levine, wife of Hank, will choreograph all shows done at Opryland this coming year. She, too, is expert in her field. . . . Quimie Acary, who has been a vocal agent, has been organizing new clubs to use country music in the Midwest. . . . Chuck Harris is set to do a new single. . . . Kirk McFadden fully recovered from heart surgery. . . . Jim Owens, long-time band leader, directed the radio band for the 9th consecutive year at the Houston Livestock Show and Rodeo.

Evolution, Master 5 Pack Accents Soul

NEW YORK—As part of its continuing push into the soul market, Evolution Records has entered into a long-term exclusive agreement with Master 5 Records for the worldwide distribution of the latter label's soul product.

Evolution has also entered into an agreement with the Philadelphia-based music production team of Clarence Farrow and Bobby Martin.

First release will be a single, "Daringly Forever," by Baby Washington and Don Gardner. Album product is expected to follow in both disk and tape form later this year.

Evolution's push into the soul market began last January with the formation of the company's Road Show Records label, which features such soul acts as Don Downing, and Brother James Sugar Mama.

Evolution plans release of its first gospel package on the Road Show label later this month.

Merc All-Out on Lewis U.K. LP

CHICAGO—Phonogram's marketing push on the Jerry Lee Lewis London recording sessions is fast gaining momentum. The first LP, which will include a radio spot campaign with two different 60-second commercial spots, is expected to amounting to two-minute plays. Special disc 23-in. by 36-in. photo-outlines of Lewis at an upright piano and the same outline in soft sheet for poster use are part of the in-store promotion.

"The Session," a double-album containing 19 tracks, will carry a suggested list of \$9.96 for LP. A track cassette (open reel) is handled by Ampex Stereo Tapes) and will also be pushed via a heavy consumer press publicity campaign. A kit contains the blow-up poster, four photographs and fact sheets on Lewis' career and the session.

Texas campaign spots have already been running on Top 40 and progressive radio stations and additional advertising, besides the tandem use, will include consumer trade ads and local advertising mats. The special spots utilize album art with voice over.


Accompanying Lewis in the Steve Rowland-produced set are Roy Gallagher, the Faces' Ken Jones, Klaus Voormann and Gary Wright of Spooky Tooth. Matthew Fisher of Puff Blower, Humble Pie co-founder, Peter Frampton, Tony Ashton of Family and several more rock performers.



HONORING B'nai B'rith "Man of the Year" Joe Smith are, from left, Ahmet Ertegun, Atlantic Records president; Mo Ostin, chairman, Warner Bros. Records; Stanley M. Gor

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★ RECORD WORLD ALBUMS (1972)
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Best Country Performance by a Vocal Group
"THE CLASS OF '57"

ACM
1972 TOP VOCAL GROUP

ACADEMY OF COUNTRY AND WESTERN MUSIC
No 1 VOCAL GROUP
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four of a kind
(AND A JOKER CALLED ROADHOG)



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Representation:

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(519) 421-9700

MARKETPLACE

CHECK TYPE OF AD YOU WANT:

- ☐ REGULAR CLASSIFIED—50¢ a word. Minimum \$10.00. First line set off caps. Name, address and phone number to be included in word count.
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- ☐ Box Number, c/o BILLBOARD, figure 10 additional words and include 12¢ service charge for box number and address.

DEADLINE—Classified Ads: Tuesday, 11 days prior to date of issue.
CASH WITH ORDER. Classified Ads Dept. Billboard.

ADDRES ALL ADS—c/o KATHA, BILLBOARD, 2160 Patterson St., Cincinnati, Ohio 45214, or telephone Classified Ad Dept. 513/381-6450. (New York: 212/757-2801.)

Check heading under which ad is to appear

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- ☐ Record Mfg. Services, Supplies
- ☐ Equipment
- ☐ Help Wanted
- ☐ Used Coin Machine
- ☐ Equipment
- ☐ Promotional Services
- ☐ Business Opportunities
- ☐ Professional Services
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- ☐ Wanted to Buy
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Ohio Writer's
 Single Releases:

548-1 "TAMPA BAY"

553-2 "IT'S TIME TO
 SAY ALOHA, FRIEND"

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100 worth round Black Lite, \$18.00

Screw in bulb type, 37-20 dot.

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"Anniversary Issue" 50¢ per 30 Yrs.

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International News Reports

Licensing Agreement Set With Pioneer in Japan

• Continued from page 3

of the Japanese manufacturers of phonograph records and home stereo equipment to reconsider the decision that they had made following the adoption of the CD-4, SQ and RM systems as standard in April 1972. The Japan Phonograph Record Association and the Electronic Industries Association of Japan.

Prior to the WEA group's decision to induce CD-4 technology the "balance of power" between the Japanese licensees of the discrete quadrasonic system and the SQ matrix system was about equal in the number of manufacturers and the number of record selections released.

In fact, 9 Japanese manufacturers and exporters of home stereo equipment are both CD-4 and SQ licensees, namely Akai, Cybernet, Hitachi, Nippon Columbia, Onkyo, Pioneer, Sansui, Toshiba and Technics.

The other CD-4 licensees in Japan are Brother, Matsushita, Hitachi, Sansui and Sharp, for a total of 15 discrete quadrasonic hardware manufacturers and exporters including JVC. The other SQ manufacturers and/or producers of CD-4 quadrasounds in Japan are Nippon Phonogram (Philips-Matsushita/JVC joint venture), Polygram (initial production suspended), JVC Records (a member of the Matsushita group) and Victor Musical Records (Nippon's arm of JVC). The 4 phonograph record manufacturers have released over 144 CD-4 selections to date.

Meanwhile, the other CBS SQ matrix system licensees in Japan are Pioneer, Sansui, Sharp, Sony and Standard (half-owned by Superscope), for a total of 14 independent manufacturers and exporters of nearly the same amount. In addition, 4 phonograph record manufacturers have released over 100 SQ selections to date, namely CBS/Sony Records (114), Warner-Pioneer (27), Canyon (2) and Trio.

As a result of the WEA-JVC

agreement, Warner-Pioneer will shortly release its first CD-4 selection pending final marketing decisions. They will feature the Rolling Stones, Frank Sinatra, Breda, Carly Simon and Japan over Brunswick Koyanagi. Nippon Phonogram, which was issuing 2 more CD-4 (Philips) label albums March 1, will release at least 3 a month. Technics, in addition to its Japanese artists and repertoire, is expected to produce CD-4 albums from masters owned by Pye and BASF, while Polygram will more than likely resume CD-4 quadrasound sales in Japan as soon as possible. And these will augment the formidable roster of artists and repertoire already available on JVC's international labels: Globe, MCA, Paramount and, of course, RCA, among others.

As previously mentioned, Nippon Columbia (a member of the Hitachi group) and Toshiba are licensees of both the CD-4 and SQ systems. The record division of the former company has continued to adhere to its QX version of the RM system and has never produced a CD-4 quadrasound or SQ quadrasound record. Toshiba Bureau Industries, a Toshiba-EMI/Capitol joint venture, is expected to release its first CD-4 album in the second half of 1973. The end of last year it would release its first CD-4 album, but it was delayed. It has remained mum about SQ ever since EMI/Capitol announced in favor of the SQ system in January 1972. Meantime the joint venture adopted the standard RM designation for its QM (QuadMatrix) system and started importing Impulse albums.

However, since Warner-Pioneer is a member of the CBS-Sony group, it is now more than likely that Toshiba Records will give top priority to producing discrete quadrasound albums from EMI/Capitol masters, whose arrival was reported last week.

As for Nippon Columbia, the traditional arch rival of JVC and the other CBS-Sony group, it has CD-4 and/or SQ would mean con-

siderable "loss of face" in the highly competitive Japanese music-record-tape industry, should its PCM recording system could prove to be a technological asset in the marketing of CD-4 and SQ masters.

Among other Japanese users of discrete quadrasound systems are similar RM systems, King Records is technically capable of manufacturing master tapes on the basis of SQ matrix system, which can go into commercial production as soon as a decision is made. The manufacturer is a longtime Japanese licensee of Decca (London) and Telefunken, and more recently A&M and Vanguard since 1969. And, of course, if these international recording affiliates decide to adopt the SQ matrix system, King is prepared to go SQ, too. The other manufacturers who are powerful enough to change the balance of power between the CD-4 proponents and the SQ advocates in Japan are Nippon Crown and Toshiba Musical Industries. In Japan, the Japanese division of USSR Melodiya, and Tokyo Records, which has no international subsidiaries, are corporate affiliates of JVC.

Along with the signing of the CD-4 licensing agreement by Tac Holman, president of Elektra Records, and Yoshio Kitanio, president of EMI, it was announced that 250 CD-4 locator masters could be produced per month starting this spring by JVC, with the unit which is being set up with a capitalization of \$200,000 in Hollywood, Calif.

In Japan, the race between the CD-4 developers and the SQ licensees to produce the "music CD" is expected to be a discrete system demodulator and the logic matrix decoder (Billboard, Feb. 17, 1973) as well as the development of a record manufacturing industry.

More than anything else, however, Japanese audiophiles are clamoring for the CD-4 "compatible" discrete 4-channel CD-4 system, a compatible system with high-fidelity home stereo systems. They will be looking for the answer to this question in the Kansai Audio Show in Osaka, April 16-22, if not the 10th Tokyo International Trade Fair, April 20-May 7.

Music Meet Lists Key Speakers

TORONTO—CRTC chairman Pierre Jeneau, Bill Gavin, broadcaster Geoff Stirling and WEA executives Ken Middleton are the keynote speakers at next week's Communication Six music conference, which will open at the Inn on the Park hotel here.

The sixth in a series of Maple music industry get-togethers is expected to draw executives from New York, Los Angeles, Chicago and all parts of Canada.

The conference will be highlighted Monday (12) by the Juno Awards Presentation in the Centennial Ballroom. Results of the Juno's—Canada's equivalent of the U.S. Grammy Awards—are announced elsewhere in this issue. Other workshops are scheduled at C-6—dealing with programming and promotion; ad and record sales; publishing and performance rights.

Many companies plan to host private seminars and presentations, including A & M, Ampex, Columbia, GRT, Island, Quality, RCA, Teac, Labucci Sound and WEA. In addition, Avenue of America will host a series of seminars featuring Abraham's Children, Rose, David Greig, Greg Miller and the EMI's. The Maple Leaf Society will hold its annual meeting (closed to non-members) during the conference.

TABLOID IN FORMAT SHIFT

TORONTO—The World of Country Music, a monthly tabloid devoted to the music of the Canadian Music scene, has announced several changes in its editorial staff and board of directors. Publishers Claude and Lois St. Jean have taken over control of the publication. Richard St. Jean has been appointed advertising manager. The publication will have a new editorial contribution deal with Maclean-Hunter and is employing several subscription agencies.

Canada Executive Turntable

Joel Cohen appointed promotion representative for GAS Records, a subsidiary of Avenue of America in Toronto. Cohen will assist Jack Morrow in promoting single product on the GAS label. Barry Ryan, long-time Capitol Western promotion man, has joined MCA Records. Ryan will be responsible for B.C. and Alberta, and will work with Jack Williams, western districts sales manager. Ryan will be located at MCA's Vancouver office.

EM Earnings Up 25%; See Growth Dip

• Continued from page 10

During the six months, all three of the main trading areas contributed to a 16.6 percent increase in sales which totaled nearly \$350 million. Sales of the U.K. company were up by over \$24 million, from Europe and overseas up by nearly the same amount while Capitol, in which EMI has a 70 percent stake, continued to grow by improved format increasing its turnover by just \$2.4 million to \$10.1 million.

One query overhauling EMI is that facing any company with 55 percent of sales and 43 percent of profits stemming from the U.K. although so far, the currencies have been running EMI's way with rising sterling losses since the dollar devaluation.

Despite the uncertainty of how the Government's Phase Two pay in price policy will affect the company and the warning of a slower rate of growth during the closing of the year, Sir Joseph says in his report that the forecast in his last report that "the Group should show improved performance in terms of both turnover and profitability this current year" still holds good.

Taking everything into consideration, this means EMI should turn a 1976 pre-tax profit for the year of around \$55 million as against \$44 million last year.

Japan Record Sales Up 12%

• Continued from page 1

albums and singles manufactured from master recordings of international origin in 1972 was 19,646,191 yen compared with 17,486,106 pressing worth 16,574,972,904 yen in 1971, according to the association's statistics.

But the retail value of 103,168,355 Japanese albums and singles produced in 1972 by 16 member manufacturers of the association totaled 47,098,627,577 yen compared to 92,824,418 records worth 39,822,211,836 yen in 1971.

From The Music Capitals of the World

TOKYO

Exactly 156 SQ quadrasonic record albums have been released by CBS/Sony Records. Warner-Pioneer, Canyon Records and Trio Electronic of Feb. 25, while 154 CD-4 disks are listed by Victor Musical Industries, Technics and Pioneer.

Polygram as of Feb. 20. Brenda Lee will be making her 7th Japan performance tour with her albums scheduled in Tokyo April 17-18 and Osaka May 8, according to Hiroshi "Tom" Tanaka, president of Shin-Nichi Promotions, Inc. The MCA recording artist will also perform at Shin-On in Tokyo, Kyoto, Sapporo and other Japanese cities.

Prado and his orchestra are expected to make their 17th Japan performance tour from June 10 to July 15. Come September, the Shinhwa "Tom" Tanaka will be appearing in Tokyo, Osaka, Nagoya and Kyoto for the first time.

In December and November, the Malandro orchestra will again be giving concerts in Japan. Yugoslavian soprano Olivera Kadinovic has been signed up by Tokyo Records. The association's major partners are the Victor Co. of Japan, Tokyo Records, Nippon Phonogram (TYBS). The first single produced under her three-year record-

ing contract is scheduled for release here April 25.

The Japan Phonograph Record Association on Feb. 26 rejected the request made by the Japanese Society of Record Manufacturers (JASRAC) last Oct. 16 for an increase in mechanical royalty rates for masters and recordings to 7.20 yen or 2 percent of list price less commodity tax, whichever is higher, than was in effect 20 years ago.

Dutch jazz vocalist Ann Burton gave a series of recitals at Japanese cities between March 3 and March 12. Her first album "Blue Bird" has sold 20,000 copies to date.

The Triumph Trio (guitarists Dinado Corpuz and Sergio Corpuz, saxophone Josefina Vera) from the Philippines is being featured on the Billboard Four and the Royal Knights are the leading Japanese vocal groups being featured on the Billboard Four on the Saturday Night Show of the Blue Gardenia supper club in the Hotel.

Tom Jones, at the outset of his first Japan performance tour, released a new single, "The Premonition," on Minors Suzuki, managing director of King Record Co. Ltd., to mark the sale of 10 million copies produced in Japan to date from the

(Continued on page 52)

Sony Bows Set For SQ Decoder

• Continued from page 1

IC is claimed by the Japanese manufacturer to function instantaneously at the flick of a switch as to the matrix system. For example, the Sansui QS regular matrix decoder.

It is being offered to the 55 audio manufacturers of the SQ "family" at 3,000 yen or less than \$12 a unit. The company is exchanging. In Japan, this development will not only give Sony a head start in the sale of the new audio manufacturers who are both CD-4 and SQ licensees, but also have a direct interest in record manufacturing.

According to the Billboard last week that its first home stereo system incorporating the new IC will appear on the Japanese market this fall for the Christmas-New Year sales season.

According to a comparison made by Billboard's Tokyo news bureau, a Vanguard compact disc comprising the new set is less than one-third the size of a regular SQ decoder which uses 2 boards. Consequently the Sony set offers

unprecedented savings in the number of discrete components, as well as reduced production costs because an unbelievable reduction in size. However, Sony's new set will be a still logic IC or 4-channel decoder will spur development of a miniature CD-4 decoder. The Sansui SQ matrix decoder, a product of Nivico or its parent company, Matsushita Electric, and its electronic.

Among the record manufacturing companies still waiting for the new IC, the Billboard last week that it was a result of the dollar devaluation and the fact that the Japanese are generally from both technical and commercial points of view. In this connection, a new IC demodulator license of London Records and A&M, among others, said that systems now exist in both the SQ and the CD-4 systems.

Meanwhile, Sansui, which was believed to be working on a IC decoder for its SQ regular matrix system, is planning to revamp its entire audio line, 80 percent of which has been exported to the United States and Europe, as a result of the dollar devaluation and "de facto" yen upvaluation.

In fact, the Sansui IC decoder has been overshadowed Sony's SQ breakthrough.

Probe Mounts Two Marketing Drives With EMI in England

LONDON — Two wide-ranging marketing campaigns are being prepared by the U.K.'s Blueways and Hill's Probe label in conjunction with licensees EMI, centered around four established artists—James Gang, B.B. King, Steppenwolf and Three Dog Night—and newbies on the Impulse and Blueways jazz and blues catalogs. The first campaign is geared for April.

Albums by the artists will be displayed in window or in-store displays by 120 selected dealers, who will maintain the special promotions for a minimum of two weeks during April. Probe will be supplying four-color posters and identical free-standing display boards. Probe family logo boards, blow-up pictures of the artists and a supply of sleeves. Larger dealers will also receive a sampler album for in-store promotion.

In addition to trade press advertising space will be taken in local newspapers in major population centers and dealers elsewhere will, on request, be provided with artwork to facilitate further local advertising.

Probe's three-man field promotion team which has coordinated most of the campaign will also be active in competitive radio promotion with local BBC and college radio stations.

The second campaign, run together with EMI Imports, will feature the \$7.50 Blueways and Impulse catalogs and will be aimed mainly at colleges and universities. It will be organized by EMI's Erik Van Hengel and Probe manager Dave Chapman. The scheme involves linking one or more dealers in the vicinity of colleges to their campus as an "official" Impulse-Blueways stockist.

Dealers coming into this category will receive preferential pricing on all U.K.-packaged material by way of sales and marketing aids, and will also benefit from the campus activity to be generated over a long period by label staff. As part of their activities, the field team will be organizing Probe Family Evenings at which records will be previewed and film clips, including a 30-minute Impulse film, will be screened.

From April 1, the full Impulse-Blueways catalogs will become available in the U.K. via EMI Imports. Impulse features such avant-garde artists as Pharoah Sanders, Alice Coltrane, John Klemmer and Archie Shepp. Blueways, available since for the first time under its own logo, will have an initial release of 15 albums by such names as John McVie, John Lennon, John Lee Hooker, Sonny Terry and Brownie McGee and Ray Charles.

"Official" dealers will be required to take a minimum initial order of 25 albums, including 15 Blueways releases, and will also have to offer a 10 percent discount to students on production of NUS cards.

"With the albums retailing at \$7.50, there is certainly some scope for discounting, and we shall be offering American pressings in their original covers. This is important to the type of customers who like this kind of material and in the past we have found that sales on U.K.-packaged material have been insufficient to allow for the original sleeves to be used. We think people will prefer to pay extra, but get the records as released in the States. I must say that initial response from the trade has been excellent," commented Chapman.



BEN CRAMER, second from left, has been chosen to represent Holland in the Eurovision Song Contest in Luxembourg on April 7. He will sing "De Dode Muzikant," written by Pierre Kartner, left, and arranged by Harry van Hoof, right. Also in the picture is Robert Aardse, artistic director of Dureco, the company releasing the record in the Benelux countries.

From The Music Capitals of the World

Continued from page 51

British singer's master recordings for Decca (London). The presentation ceremony was held Feb. 17 at the New Latin Quarter night club in Tokyo.

Besides Sammy Davis Jr., guest stars at the second Tokyo Music Festival, April 27-29, will include Paul Williams, the Jackson 5 and George Mustaki. Aboard the judges at the finals of this international song contest will be Don LaSalle, Geraldine Ferraro, S. Ruddy. Competing for the \$10,000 world popular song grand prize will be the year-old Isabelle, Sasa Aznavour and Anne-Marie Godard of France, Marianne Rosenbaum and Rex Gildo of West Germany, Nicky of Italy, Pliska Corrales of the Philippines, Lynsey de Paula Olivia Newton-John of New Zealand, Frank Stevens of the United Kingdom, Ed Kenney (Hawaii), Mickey Newbury and Paul Williams of the United States, and Olvera Katerina of Yugoslavia.

Boyz with an Attitude will be in Tokyo, April 8, 10, 11, 20; Nagoya (16) and Hiroshima (14), Kobe (16) and Osaka (17). Tom Jones sang to near-capacity audiences, mostly women, in all four of his Japan performances. All 2,800 seats except 12 box seats at \$3,000 yen each at the International Festival Hall in Osaka were taken Feb. 18 for the British singer's first Japan show. He gave his best performance on OCA's two shows at the 11,000-seat Nippon Budokan hall (22-24). A Mickey Newbury color TV special taping the Feb. 23 show was aired at prime time Feb. 25 over the nationwide network of Japan Broadcasting System (TBS). The singer donated \$15,000 of his earnings to the Salvation Army Children's Home in Tokyo.

HIDEO EGUCHI

MANILA

"My Daughter," composed and written by George Canseco, has been selected for the Philippines in the Second Tokyo Music Festival in April. The Canseco work is being promoted by Bayan Music Philippines, Inc. (BAMI), a music publisher, in cooperation with Victor Records. The Philippines arranged the work of Canseco while Pliska Corrales interpreted. BAMI is also planning to send an eight-man delegation to the Tokyo festival, headed by BAMI president John Del Rosario, Jr. The Office of Civil Relations (OCR) of the Philippine Department of Education has scheduled conferences with Filipino composers, record producers and broadcasters to discuss nine radio stations are now

operating in Cebu City, the second music capital of the Philippines. Three TV stations are operating. 9 in color. Foreign albums are the most salable in the Visayan area, reports Sgt. Gary Rueda, the public information officer of the third Philippine Constabulary zone. Alpha Recording System celebrated its 10th anniversary and released five albums. Two are re-released LPs of Pliska Corrales' Victor Music Corp. has intensified its campaign for its new label, Plaka Filipino. It produced a campaign poster announcing the albums of Pliska Corrales, Victor Wood, Aldo Bernardino, Nemesio Regalado, Johnny Branson, Conrad, Edgar Moritz, Florence Aguilar, Eric Dimson, Philippine Music, Pliska Corrales and Romeo Miranda.

The heirs of the late composer Ben Zubiri, remembered for his great work "Mataid Niya," has appointed Bayanishan Music Philippines, Inc., trustee and exclusive publisher of his music estate of the late Cebuano composer. Among many Visayan composers signed by Bayanishan to a first priority contract are Mil Villalob, Roy Villaflo, Shux Cabase, Celestino Garcia. Bayanishan also signed in George Canseco, Constante De Guzman, Tala Salcedo, Nemesio Regalado, Johnny Branson, Manny Aragon. It is the biggest in mass signing of composers ever to take place in the Philippines.

Bob Hope guested Filipina Pliska Corrales in "The Bob Hope Special." Pliska Corrales was the first Filipino recording artist ever guested by Hope. Radio station DWLD did a show on Hope's programming of Victor Wood records on his birthday last Feb. 23. Basketball star Freddie Webb made a single debut on JEL Records. FIL-AM, music publishing arm of Marsco, Inc., has been licensed by Sesse, Inc. to collect mechanical royalties in the Philippines under Elie Maurice, Jr., was signed into exclusive recording contract by Victor Records.

The Filipino Society of Composers, Authors and Publishers (FSCAP) elected its officers for 1973-74. The elected directors are Felipe De Leon, Lito Celario, Benito Dela Cruz, Jr., and Benito Dela Cruz, Jr. The publisher-members are Suarez, Lustre and Manlapaz. The FSCAP is also planning the elections of FILSCAP board members that Kanton Broadcasting System (KBS), and Kanton Broadcasting network in the Phil-

ippines, has agreed to pay market penetration royalty to the society.

Executive Turntable: Simplicio U. Baneres now heads FIL-AM. New appointees of Victor Music Corp.: vice president, marketing, John Ocasio; vice president, administration, George Canseco; vice president finance, Tessa Del Rosario; vice president, production, Chito Ilacado, Guy Bacal and Susan Bacal; vice president, plant, Hilda Del Rosario; vice president, Visayas and Mindanao, Teddy Del Rosario; ad consultant, Cesar Nemesio; ad director, Sergio Del Pena; special projects director, Ferdie Pasc; artist booking and management manager, R. F. C. Corrales, Bobby Grimalt and William Leary. OSKAR SALAZAR

SYDNEY

Singer Gerry Rafferty will be in Australia to promote his single "Bring Back the Good Times." Easybeats and Doo artists Harry Vanda and George Young will be returning to Australia to work as producers for J. Albert & Sons in Armstrong Studios in Melbourne.

Canadian Group Edward Bear have their new record "Last Song" released on EMI here. Alberts are doing an all-out promotion on it. After a major promotion by M7 local song, "50 Million Bury My Frank," Davidon has made the charts in some States. Tony Osborne, U.K. pianist-conductor with Phil Spector at present in Australia. Festival is heavily promoting Chrysalis releases with "Knees Apart," Lenny Kravitz, Wild Turkey, and The N'og. Ted Bull of Greater Union Theatres has arranged a reception for the showing of Emerson Lake & Palmer's film "Pictures in an Exhibition." Neville Haultz, Kingmaro music writer has written a song about Guinness, the champagne, and the U.S. this week is receiving coverage in a daily Sydney newspaper and is being recorded by the Webb Brothers. ATA. JOHN BROMELL

TORONTO

G.A.S. has reinstated the John Brown record of "Lifeline," following new lacquer. Elektra's Wackers were busted in Kingston, Ontario, after a concert with Alice Cooper—two members of the band were drinking beer in the dressing room. Edward Bear's "Last Song" expected to top the one million sales mark in the U.S. this week according to Al Corey in Hollywood. Keith Hampshire's "Daytime Nighttime" hitbox office. (Continued on page 53)

Seek ACTRA's OK On Content Policy

TORONTO — Members of the Association of Canadian Television and Radio Artists (ACTRA) have been asked to agree to a 20 per cent paper demanding significant increases in Canadian content in commercials and private television movies.

A document titled, "A Policy for our Producers" was prepared by the ACTRA executive and was sent to the Association's 4,000 members, who are actors, dancers, commentators, program hosts, writers and other entertainers.

The paper makes the following recommendations:

(1) Increase of Canadian content on radio to 50 percent from 30 percent in Canadian recordings defined as those produced in Canada by Canadian performers and writers.

(2) Canadian content on the CBC be increased to 85 percent

from the 60 percent imposed by the CRTC;

(3) Increase from 50 percent to 60 percent of Canadian content by 1975 and to 70 percent by 1980 of Canadian content in programs on the CTV network; and

(4) Elimination of all commercials on CBC radio and TV; and

(5) A limit on investments made by the Canadian Film Development Corporation to ensure those grants be made for feature movies written and produced with the exclusive use of Canadian talent.

With the success of the CRTC-Cancon regulations on AM broadcasters, moves are now afoot to try and encourage the growth of other Canadian cultural activity by the quota system.

By RITCHIE YORKE

Seven Juno Awards To Cop of Canada

TORONTO — Capitol Records (Canada) collected a total of seven 1972 Juno Awards, beating WEA and RCA with five each. WEA and RCA with two. The other five awards were shared by five companies: A&M, London, EMI, Columbia and EMI of Canada.

Capitol's Edward Bear scored a Juno best performance award for "Last Song" and outstanding group performance. Anne Murray's "Anne" was named best female vocal. Capitol's Michael Biehn won best MOR album and Anne was honored as female vocalist.

Capitol's Shirley Eklund won best vocal performance. Shirley Eklund (female country singer), Mervyn Brothers (country singer), and Shirley Eklund (female country singer).

WEA's Gordon Lightfoot was named best vocal performance. Gordon Lightfoot was selected vocal instrumental group. True North's "True North" was named best singer.

WEA was selected as top record company and RCA was selected as top record company in promotional activities. Capitol was the second record company of the year.

In general, the voting tended to stick with established names. There was not a lot of recognition of new artists, although in 1972, Lightfoot (vocal instrumental group), Edward Bear (outstanding group performance), and Gordon Lightfoot (male vocal performance).

The complete list of Juno winners is: Gordon Lightfoot (male vocal performance), Shirley Eklund (female country singer), Mervyn Brothers (country singer), and Shirley Eklund (female country singer). Anne Murray (best female vocal), Michael Biehn (best MOR album), and Anne Murray (best female vocal). Shirley Eklund (female country singer), Mervyn Brothers (country singer), and Shirley Eklund (female country singer). Anne Murray (best female vocal), Michael Biehn (best MOR album), and Anne Murray (best female vocal). Shirley Eklund (female country singer), Mervyn Brothers (country singer), and Shirley Eklund (female country singer).

In addition, there will be several special broadcasts announced at the presentation ceremony.

U.K. Indie Mfrs. Power Way

• Continued from page 1

to meet EMI managing director Gerry Oud in the hope of achieving a new deal which would give Island much greater control at the retail level, especially over the critical selling of new material.

"We handle about 60 percent of our own distribution and I don't want to take any more, but EMI should think again and consider supplying manufacturing and distribution facilities to companies the size of Island, B&C and U.A. which are trying to control more of their destiny," Betteridge told Billboard.

It's a tricky situation for any major to be confronted with—being asked to stipply essential pressing-distribution facilities for the benefit of potential competitors, and EMI has already turned down a request by B&C managing director Lee Gopthal that the contract be renegotiated to exclude any sales responsibility on the part of EMI. Gopthal, however, remains hopeful of a change-of-heart by EMI in due course.

Another label anxious to improve on a sales image which has never shown as brightly as that of its U.S. parent is Probe. The ABC-Dunhill label this week announced plans for a determined sales drive on four of its top artists in an in-store marketing campaign, conceived and executed by the field team in co-operation with EMI.

Other pointers to likely future developments can be found in the formation of McKinley Marketing by former Pye director Colin Hadley, specifically to provide marketing expertise to independent labels, and the signing of first client Belton and Spark, and A&M's

appointment of John Mair, formerly with Phonogram, as general sales manager with a brief to develop the company's field activities, currently carried out by five salesmen. "We have reached the stage where we must break product at dealer level," commented A&M chief Derek Green in announcing Mair's appointment last week.

One independent which cut loose from the majors is Transatlantic which since last spring has been distributing its own releases. And also represents Plexium and Unicorn. Product is manufactured by RCA under a custom-pressing arrangement.

"Going on our own is the best thing that has happened to us," stated managing director Nat Joseph. "Our sales have gone up enormously." Transatlantic maintains nine van salesmen, two field promotion men and two telephone sales clerks.

"The resources of those companies involved in distribution in this country in the last few years have been hopelessly inadequate to deal with the amount and variety of product there is now," said Joseph. "It isn't in the interests of those majors principally involved in distribution to help build up competitors and those companies which have found that their product has suffered as a result of servicing independents are not going to get better a third time. There is a lack of suitable alternatives and I think there is room for several more decent distribution outfits. I think that eventually you will find another three—which may consist of individual companies or perhaps two or three companies banding together in one unit."

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Brisbane, Australia. The followup "First Cut is the Deepest" is set for bigger hit for A&M—U.S. release by A&M March 17. Edward Bear returned from Los Angeles promotion visit this week-end. While in Los Angeles they taped appearances on "Midnight Special" (ABC)—March 17 and "American Bandstand" (ABC, 17). "Space Opera" album released in U.S. by Epic this week.

RCA's David Clayton-Thomas arrives in Toronto this weekend for the Juno Award presentations. Thomas is also to make a 30-minute film with CBC's Athan Katos, producer of the "Muple Music" film. Polydor dispensed by press reviews of Bee Gees' Toronto concert—two SRO events. Alice Cooper carrying 29 tons of equipment on new tour. . . . Atkinson Dunk and Ford have been renamed Bearfoot—their album has been remixed for April U.S. release. . . . Capitol has signed ex-Home-steaders Bill King through its deal with H.P. and Bell Management. He's cutting an album with former Lighthouse member. Paul Hoffer.

A&M's Valdy, hitting with "A Good Song," at the Riverboat this week. . . . New Anna Bridgeforth single, "I Lost a Love and Need a Friend" due on Celebration next week. . . . Capitol anticipating immediate national action on the third "Joe" in Coldwater single, "Lady True" being rush-released next week. The group has had two successive national hits.

Ronnie Hawkins made a rush

From The Music Capitals of the World

trip to the studios to cut a new single for Monument—a 1973 updating of his "Bo Diddley" classic, to be released in the U.S. and Canada in two weeks. Joe Mendelson is cutting a solo album entitled "Mr. Middle of the Road." . . . WEA's John Fower says the first single by Tom Northcott will be "Ask Me No Questions." . . . MCA's Merle drew tremendous action in Massey Hall debut this week.

Concept agency is pushing a new act, Bob, comprising musicians from Young, the Rising Sons, Poppy Family and Tightbeats. Quality's Brendan Lytle organized special costume promotion for the "Amazing Spiderman" album and visited studios and retailers.

Boot Records sending out hockey packs to promote Slompin' Tom's "Hockey Song" single. Polyhord's Bill Horan sent a copy of Tobias' "Dream #2" to Phil Spector, suggesting he remix it. . . . Capitol's Arnold Goswisch back from Jamaica this week. . . . A&R chief Paul White in Montreal. . . . RCA's Ed Preston in Hawaii

wins winners of a dealer contest. Daffodil's Fluid fly to England next week to record their new album at the Manor Studios in Oxfordshire. . . . Manta engineer, Lee De Carlo, is accompanying the band for the sessions. . . . John Allan Cameron is touring the New England coffee house circuit this month. . . . Judy and Jim Cline are cutting an album in Vancouver for Kanata Records. . . . Kanata's Gene Lee now in Hollywood. . . . New Steamers' album "Rules

Dudes and Rowdies" released on AWC this week—it features "Wild Eyes" and the new single "Oh My Lady." RITCHIE YORKE

LONDON

Five record companies are preparing Billie Holiday albums to coincide with the British opening of the film biography "Lady Sing the Blues." King premiered in London April 4. British Decca is issuing "The Real Lady Sing the Blues" on the Coral label which contains eight songs also featured in the film. CBS is preparing a special Holiday album. "The Original Recordings of Billie Holiday," to be released at the end of the month. EMI is issuing "Gallant Lady" on its One-Up label, a 14-track live recording previously unreleased in the U.K. The singer's entire recordings for Verve from 1946 to 1959 are set for release as a 10-album series by Polydor. The Enterprise label has also issued "A Rare Live Recording of Billie Holiday," recorded at the Boston nightclub, Storyville.

First signing to the newly formed RSO label is Blue, a group formed by Hugh Nicholson, formerly with Marmalade, with Ian McMillan and Tim Donald previously with White Trash. The group's debut album is scheduled for a May release. RSO, the label offshoot of the Robert Stipwood Organization is also preparing the release of "At His Best" albums by Jack Bruce, and Eric Clapton plus "Cream at Their Best." . . . Robbins Blumchifter, the former marketing manager of A&M has

(Continued on page 54)

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EMI PLANNING SERIES OF EVENTS TO MARK 75 YRS.

LONDON—Gala concerts, commemorative releases and worldwide promotional campaigns are among the special events EMI is planning this year to mark the 75th anniversary of the firm's record division. The special anniversary program to commemorate the formation in London in 1898 of The Gramophone Company will start at the beginning of August and last until the end of the year.

Of the events planned are a gala concert at the Royal Festival Hall on Nov. 29 featuring some of the top artists in EMI's classical catalog and a pop gala also in London again featuring top international stars. There will, in addition, be a special double-album release highlighting many of EMI's most interesting recording achievements.

Again throughout the world, the firm will be launching a promotion campaign under the theme 75 Years of the World's Greatest Music—details of the campaign and special product will be disclosed during the next few weeks.

Commenting on the program, I. G. Wood, group director, EMI Records, said, "This anniversary provides us with a unique opportunity to remind millions of people all over the world of EMI's outstanding recording traditions, covering virtually every type of music over three-quarters of a century. During the coming months, as the details of our program unfold, I am sure that you will realize that this is a company that has been and will continue strongly to all musical tastes. We probably have the most comprehensive recorded repertoire in the world to choose from—a repertoire which we shall strengthen even further in the future."

From the Music Capitals of the World

Continued from page 33

joined Pye in the newly created post of product manager for Pye group repertoire and the Dawn label. Peter Summerfield, previously co-editor in the creative division, has been named product manager for material licensed to Pye. In addition, Terry Brown, previously with Phonogram, has joined the company in another newly created post. Brown has joined as Pye and manager responsible for licensed product and MOR material. Derek Allen, manager of licensed repertoire and marketing in the EMI Records international division has now left the company. He is now in the U.S. in Los Angeles.

Transatlantic has signed a five-year deal with Stax for the U.S. release of *Skin Alley*—the first U.K. rock band to be acquired by the U.S. label. First album through the deal will be "Two Quind Deal." The U.K. label has also set a new licensing deal for South Africa with the newly formed record company.

Leo Towers, the U.K. commander, died here last week. Towers, who was driving a car, was the Songwriters Guild—he was vice president of the Guild—was known for writing the number of his including "Silly," which he wrote with Harry Leon.

Young Blood international manager, Jan Olofsson has placed new singer Max Campbell with the U.S. Mega label and the Steve and Bonnie duo with Crescendo. Olofsson governs that Max and Katie Kinross have now left Bill and a new American deal is being negotiated.

HAMBURG

Metronome has introduced a new 1000 vinyl label called 2001. The initial batch of releases include albums by the Animals, Guess Who, and Blomie Warmlake.

Intercoad has concluded a deal with the new production firm, Manfred Bergmann and Ham-Gerhard Stahl. ... Maritim, the German record company, has announced that it is planning to release singles in June. Previously, the company had issued a double album. ... Friedrich Reider of Jahreszeiten-Verlag has announced that he is planning to release new staff members. They are: Manfred Janidi (a.k.a. Lutz Christmann), Hans-Joachim Faltz (a.k.a. Faltz (art department)). ... Led Zeppelin, Shirley Bassey, the Steve Miller Band, and the Faces. ... Double, Sweet and Tears are all scheduled to appear here in March and April.

WOLFGANG SPAHR

DUBLIN

The Dubliners next album "Alive and Well" will be the first release on a new label, Ram, launched by the group's manager Noel Pearson and producer Paul Campbell. ... GEH promoting a three-week tour by German group Aera this month. ... The singer is Brian Donohue. ... The Bartecor, whose single "The Men Behind the Wall" was in the charts for almost a year, will be playing in America this month—the group appears at the University of California "Green and Gold Ball" at San Francisco's Sheraton-Palace Hotel on March 11. ... Record of popular demand CBS is releasing time version of Kris Kristofferson's "Me and Bobby McGee."

Veve Jay Suits Counterclaim

CHICAGO—A contentions alleging fraud and conspiracy and growing out of the Vee Jay bankruptcy case was filed here last week by Leonard Wolfson, who has labels, firms and individuals and involving 701 masters and 253 artists.

The action in U.S. District Court here is in response to a suit filed in 1969 contesting membership of assets of Exodus Records (Billboard, March 3) and names as counter-defendants.

Modern Dist., partners Randall Wood and Betty Chiappetta of Modern and each individually, Vee-Jay, Pickwick, International Modern Tape Corp., Ampex Corp., Ampex-Rendevue, Springfield, Conn., United Artists, Everest Group, MGM, Buddah and Kama Sutra.

Wolfson, identified as defendant and counterclaimant, individually and as doing business as American Industries here, seeks in a motion to dismiss the four acknowledgments to deposit \$40,000 with the court. Wolfson claims the \$40,000 was taken by Modern in the '59 suit. Modern brought against him.

Wolfson also seeks a judgment of \$14,500 against the four counter-defendants, and their secret partners or undisclosed principals, including Kama Sutra, Vee-Jay, and Ampex/Springfield.

In the 36-page counterclaim, Wolfson states he purported to acquire and bill of sale, dated June 25, 1968, upon which plaintiff's (Modern) estate claim is based, and is nothing more than a sham, and a fraud, and that none of the defendants of fact acknowledge the defendant and counter-plaintiff.

The defendants are asked to be restrained from further marketing of any product involving the 701 masters and 253 artists, and every distributor, licensee or agent is identified.

Wolfson's counterclaim represents the defendant and counter-plaintiff.

Mr. M. Over Climbs: The Chart Pirates

By JIM MELANSON

PITTSBURGH—Don Baker, owner of Mt. Oliver Music, a regional label, called 2001. The initial batch of releases include albums by the Animals, Guess Who, and Blomie Warmlake. ... Intercoad has concluded a deal with the new production firm, Manfred Bergmann and Ham-Gerhard Stahl. ... Maritim, the German record company, has announced that it is planning to release singles in June. Previously, the company had issued a double album. ... Friedrich Reider of Jahreszeiten-Verlag has announced that he is planning to release new staff members. They are: Manfred Janidi (a.k.a. Lutz Christmann), Hans-Joachim Faltz (a.k.a. Faltz (art department)). ... Led Zeppelin, Shirley Bassey, the Steve Miller Band, and the Faces. ... Double, Sweet and Tears are all scheduled to appear here in March and April.

Baker, previously a merchandising man for a major record store, opened Oliver Music 11 years ago and has since maintained the store's chart and sales—"even though," as he claimed, "faced with continuous opportunities to expand, as well as the company's continued success."

ATI Suit Dropped

LOS ANGELES—Three Dog Night has reached an out-of-court settlement in suit against American Talent International, booking agency which formerly represented the group. Settlement described as "amicable" though neither party would divulge details. ... ATI, previously based in Billboard, Three Dog Night charged American International with improper representation and fraud and photographs because the agency had failed to pay the group's Three Dog Night after the group was no longer booked by them.

Almo to Canada

TORONTO—A&M Records has opened a Canadian office for its label, and is planning to release here in charge of Graham Powers. The publishing office will be independent of the Canadian office in close coordination with it to compete aggressively for Canadian talent.

Los Angeles Forecasts: All-Out Soul Push

By BOB KIRSCH

LOS ANGELES—The strong push into soul by a significant number of major and independent labels in the past six months indicated that soul may be the most significant bracket in repertoire today.

During the past half year, majors and independents have acquired or handled a large number of artists and promotion for black labels, signed more black artists, expanded staffs in this area, created separate divisions within the structure of the existing firm and opened offices to meet responsibilities.

Such moves have also seen black executives appointed to positions of greater responsibility, black artists reaching wider audiences and large numbers of black producers and a&r men assuming major responsibilities.

Among labels making or setting plans for significant pushes into r&b in recent months are: Atlantic, Dunhill, Columbia, RCA, Capitol, Warner Bros., Phonogram, Evolution, and others.

During the last half of 1972 ABC/Dunhill signed several top soul acts, including Curtis Mayfield, Four Tops and opened an office in Atlanta under veteran soul producer Dave Forester to concentrate in this field. The firm added a complete staff, including promotion, and the company's recently named Arlene Schessel, former Inwitsat staff member, as national promotion director for r&b product.

ABC's most recent push into r&b has been just several weeks ago when the firm purchased Don Robey's Five labels, including Blue Bird, Bar, and Shot and Song Bird. (Billboard, March 3). Robey will stay on in Atlanta, but the company will retain their identity on logos of product to be released.

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plaxies of a shifting neighborhood." Baker said that the makeup of the neighborhood has had a lot to do with the store's sales figures in singles. He said that surrounding area is predominantly black and that "my customers and to purchase singles, in both r&b and pop." Baker placed the sales per centage of singles at 40 percent, versus 50 percent of LP's and 10 percent of tapes.

The store's stock is somewhat small (some 400 square feet of space), but he maintains an inventory of more than six months at any given time. "On-hand inventory, which is shelled for promotion, totals \$30,000. He said that the store's annual gross is approximately \$80,000.

"The store's salesmen on a salary/commission basis. He said that it helps to have someone sell to return to the store and direct interest in daily receipts." "It also lessens the possibility of merchandise disappearing," he continued.

"Another reason for our success," said Baker, "is our personalized service. We are devoted of our customers by first name and the result is that they return to the store. ... neighborhood allegiance." Baker added that the store's service comes from the store's product not in stock. He said that tracking the item down usually takes a few days. ... The customer is satisfied with not having to search any further.

Robey's product also gives ABC a strong appeal as well as soul base. In addition, the store has acquired the Blue-Steel Blue-Steel label, several producers specializing in r&b are also working on ABC's office here.

Columbia's ABC office here, Columbia has also made strong inroads, and is now handling distribution and promotion for Stax and Kent. ... International labels, Philadelphia International labels, both of which currently have records on the Hot 100, and top LP's office here.

In addition, Columbia's Logan Westbrooks, director of special staff, has expanded his special from four promotional men in the field in the past eight months to seven local men in New York, once in Chicago, a national r&b promotion manager out of New York, and the hiring of Ed Winton Wright, a black-owned public relations firm which handles all press activities for the black media and manages the Philadelphia International records.

Atlantic's records now have veteran Buzz Willis as director of r&b music and has signed several top soul acts during the past year, including Wilson Pickett, Jimmy Carter and has launched a strong push into r&b.

Capitol recently launched a soul wing under the direction of Larkin Arnold, who is in charge of the (Billboard, March 3). The wing will work along the lines of the other wings and is expected to give black artists an opportunity to move into other areas of airplay and reach a wider audience. Product is expected to be ready in late spring or early summer and will be handled by the company's own owned public relations firms. Promotion people experienced in black music are being hired to help the new project.

Warner Bros. also announced the signing of a soul-oriented label within recent months. Kwana, and has released several singles on the label.

Indies React Phonogram's Inc. is now expanding its operations in the soul field and has also restructured the department. Evolution Records is making a strong push to put its own labels, recently picking up Master 5 Records to go with its own Road Street Records, Nashville, also added a soul wing recently.

One of the major reasons for the push into soul is the cross-over that many artists receive in airplay and the charts. "Saves" Bill Withers has sold 500,000 copies of his "Billie Jean" and 500,000 copies of the "Lean On Me" single, for example. The single appeared on the charts for six weeks. Curtis Mayfield's (Curious) "Super Fly" LP has sold 500,000 copies. ... is currently on the Top LP's and Tape charts as well as the soul LP charts. ... is currently No. 1 on the Hot 100 singles chart. ... is currently No. 1 on the Hot 100 singles chart. ... is currently No. 3 on the Easy Listening chart.

Plumb Producing 'Harrod Experiment'

LOS ANGELES—Neely Plumb is producing the soundtrack LP for the movie "The Exorcist Part II," which Capitol will release. Plumb, an independent producer specializing in film, has hired Art Butler to write the score.

Butler and Mark Lindsay are in turn writing a song for the film's male lead, Don Johnson. The writing for lead singer Don Johnson (Gimbal) are preparing the title tune which will be sung by Don Johnson and Gimbal. ... Gimbal are the authors of "Killing Him Softly With His Song" and "Killing Him Softly With His Song."

MARCH 17, 1973, BILLBOARD

Latin Scene

TEXAS

Eloy Bernal, brother of cajonero king Paulino Bernal, is currently recording an album to be released on the Bernal label. The LP will be distributed by Marisol, San Antonio. Robert Gomez of Robstown is using some of Sammy Neeby's musicians on his "Everybody Knows Nothing" single. The disk is scheduled for release shortly. Little Joe's "La Familia" album is now on the market in English. Roy Montelongo and Alfredo Zuniga have been

recording on Freddie Records. Vivian de la Garza of Dallas has been busy producing several new releases for her Capri Records company. KCOR, the Spanish language station in San Antonio, had strong showings on the latest Alamo City pulse surveys.

Noe Pro has a release of "Tema De Confesion" on Arnaldo Ramirez A.R.V. label. Freddie Martinez has just returned from a tour of Denver, Albuquerque and Pueblo. He said that the tour was so successful that he had planned another one for this year.

Victor Garza is now producing his own group, Los Pampers. They recorded for Johnny Gonzalez's El Zarape Records. Lark Munoz, program director of KUNO-AM, Corpus Christi, Tex., reports that Texas retailers are handling so much Tex-Mex product that some people are complaining that they have to drive all the way to the Texas-Mexican border to buy Mexican artists' records.

CHARLIE BRITE

PUERTO RICO

Raphael's five concerts at Radio City Theater, capacity 1035, Feb. 23-25 proved to be a disappointing venture as compared to his previous visits. The artist, who recently signed with Parnaso Records, after many years with Hispano-USA Latino, will return to Spain via the heavy booking schedule of the Dominican Republic, Ecuador, New York, Mexico, Western D.C., Japan, Singapore, and Russia. His wife Natalia, scheduled to join the singer for his Puerto Rican visit, stayed home as per doctor's orders—she's expecting their first child.

Pagelio Cordero, head of Cordero Enterprises, producer and promoter of all Raphael's concert and television appearances, suffered a heart attack the first day of the concert tour here. He is in improved condition, but his suffering a heart attack in Haiti may... Carlos Buscagay, head of the newly formed Puerto Rican Entertainment Union Association (APU), has challenged the new law, sponsored by Sen. Roberto Fernandez, for the required employment, on a 50-50 ratio of Puerto Rican talent in tourist hotel shows. Buagay claims that our legislature does not hold the power to decide who is and who is not a Puerto Rican in order to apply this new law.

ANTONIO CONTRERAS

MIAMI

The news of Tito Rodriguez' death was a blow to the entire Spanish community here. One of the giants of Latin music, Rodriguez will be remembered and loved for many years to come. Radio stations WQBA and WCMQ

dedicated their day programming to his music. Lisette's new LP "Juntos" (Borinquen) has been selling well here. Jaime Peñiche of Tropica Records is in Chicago on a sales and promotion tour. Sabor de Noche (Horseshoe) played a dance here Mar. 3.

WCMQ has been playing "golden oldies" in an effort to attract a wider youth audience. Leonardo Panfagua has signed with Kubyany Records. Luisino Rodriguez, Johnny Ventura's latest LP on Mate Records has already sold over 20,000 copies.

Germ Records is releasing LP's by Trio Los Condos and Sulei Ramos. Also on Germ's "Tate Ramel" "Dama Dama" has been doing well. MAM's Mamy Matos has announced the completion of his recording studio. He said that the latest Orchestra La Suprema LP will be completed shortly.

The city of Hialeah, which has a Spanish population of over 35,000 people, is left virtually without any Spanish radio at night. WCMQ and WRIZ go off the air at sundown, while WFLA's signal hardly reaches parts of the city and WQBA reduces its power at night. The only community station, WHMS, was sold recently and all its Spanish programming was done away with. Manos Santamaria (Yaya) played the Playhouse Plaza Hotel in Miami Beach Friday (9) and Saturday (10). His new release "The Last Tango in Paris" has been aired on all local Spanish and soul stations. Three Funk artists have hits locally—Willie Colon's "Si La Ves," Johnny Pacheco's "Ponle Puro" and Ray Barretto's "Triunfo El Amor."

Yveler Records will release Mirta's latest LP shortly. Los Picosos (Musart) release "Saudade" will be aired this coming week on local stations. Rudy Hernandez' latest LP has been released by Arco Records. Channel 23 has a one-hour special featuring Johnny Ventura y un Combo scheduled. The liner notes by Felipe Luciano on Tito's new LP are really interesting. Luciano is called the "poet laureate of the barrio." Impeto Cruz is newly signed group to Yaya Records. In Miami, phone 861-7536 with your Latin news.

ART (ARTURO) KAPPER

NEW YORK

Tico Records artist Tito Puente is featured in a national bromide commercial campaign directed toward the Spanish speaking communities. The spots, written by Art Evans and arranged by Bill Eaton of Hermanos Asociados, place heavy emphasis on percussion and native chants. They will be directed toward the Spanish communities in New York, Chicago,

Los Angeles, and Florida. UA-Latino hosted a party for Nelson Reed here Thursday (8). Bobby Martin coordinated the affair for the label. Renab Productions has released a single by Rene Albers. Fania Records has signed Blanca Rosa Gil to a recording contract. Tico Records is planning a strong promotion campaign behind La Lopez's latest LP release. Eli Records has released an album by Luis Garay and by Luis Farnsworth. Musart Records has released LP produced by Antonio Aguilar, Juan Torres and Los Graduados con Gustavo Quintero. Send your Latin news and color to Billboard, N.Y.

JIM MELANSON



LATIN-AMERICAN singer Roberto Ledesma, seated, signs a new contract with Miami-based Musart Records. Johnny Ledesma for the occasion. Eliseo Valtres, president of the label. The label will be releasing additional product by the singer shortly.

Rodriguez Is Dead at 50

NEW YORK—Latin singer Tito Rodriguez died at University Hospital here March 1. Cause of death was internal hemorrhages. Rodriguez was 50.

A popular bandleader and singer, Rodriguez was born in Puerto Rico and raised in New York. He formed his own band here in 1948 and eventually started his own record company, TR Records. Rodriguez recorded on TR and proved to be one of the best Latin sellers on the market. He was also here on a weekly channel 47 television program, La Pasa in Puerto Rico.

Services and burial were scheduled in San Juan.

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- 2 Y VOLVERE Los Angeles Reggae, Parasos 1010
- 3 LA BATEE Tito Rodriguez, TR 300
- 4 ESTO PUE LO QUE TRAO EL BARCO United Route, Tico 1305
- 5 25th ANNIVERSARY Tito Rodriguez, TR 508
- 6 LOS AMANTES DE RAFAEL Rafael, UA Latino 31072
- 7 TE OCHO HORTO Johnny Ventura, Hite 063
- 8 POR EL LIBRO Cruz Camilo, EGO 003
- 9 QUE VIVA LA MUSICA Ray Ramirez, Fredy 1004
- 10 EL PEQUEÑO GIGANTE Nelson Mel, UA Latino 31118
- 11 ARRIETA HUENTITAN Vicente Fernandez, Caytronics 1333
- 12 JULIO IGLESIAS Alhambra, AL 10
- 13 AQUÍ ESTA OTRO VEZ EL ANO Y SEÑOR Renato Reyes, CR 5075
- 14 COME EL ALAMO AL CAMINO Alhambra, AL 10
- 15 GREATEST HITS Johnny Cash, Caytronics 1942
- 16 LOS AMANTES DE RAFAEL Rafael, UA Latino 31170
- 17 CON MARLACHO Eddy Reyes, RCA WMS 1938
- 18 CONTINUA Edo Roca, Miami 0642
- 19 TE TRAIRO ESTAS FLORES Ray Ramirez, Fredy 1004
- 20 PURO MORTO VOL 2 Lucha Villa, Musart 1514

IN TEXAS

- 1 ARRIETA HUENTITAN Vicente Fernandez, Caytronics 1333
- 2 JULIO IGLESIAS Alhambra 10
- 3 AQUÍ ESTA OLRA VEZ EL ANO Y SEÑOR Renato Reyes, CR 5075
- 4 COME EL ALAMO AL CAMINO Alhambra, AL 4
- 5 CHEO Jose Chen Falciano, Alegre 8990
- 6 EN ESPANOL Yaka Carr, Columbia AC 31470
- 7 CORNELIO REYNA Fredy 1004
- 8 TE TRAIRO ESTAS FLORES Fredy 1004
- 9 PURO MORTO VOL 2 Lucha Villa, Musart 1514
- 10 GERALDO REYES Caytronics 1319
- 11 NO TEMGO DINERO Corralo Reyes, CR 5025
- 12 HITS DE 1972 Renato Reyes, CR 5075
- 13 LOS UNICOS Zanze 1071
- 14 SUNNY & THE SUNLINERS Alhambra 1071
- 15 PORQUE Los Bafes, Parnaso 1609
- 16 NO TEMGO DINERO Juan Carlos, Alhambra 10
- 17 SIMPLEMENTE Jon Bravo, Zanze 1067
- 18 LOS CASILAHOS Fredy 1004
- 19 LA LUNA DE MADIE Yolanda del Rio, Alhambra AL 3292
- 20 EL GUSTO ES SUYO Aquilino Ramirez & Freddie Martinez, Zanze 1070

Studio Track

By SAM SUTHERLAND

Trackin'! The future of remote recording has been a favorite area for innovation among producers and engineers, particularly in view of the unpredictable volume of remote dates available to various corners.

Two recording veterans who have taken the plunge into this field are producer **Edlit Mazer** and independent engineer **Gene Eichelberger**. Both men have enjoyed a solid professional relationship in the past, producing Nashville sessions for an impressive list of artists. Now the duo hopes to repeat that pattern through concert recordings.

A new twin-16 track mobile unit has been designed and built toward that end, and, working with business manager **By Rosen**, Mazer and Eichelberger have already given the van its trial by fire. The initial date captured was a performance of Haydn's "Mass in Time of War," conducted by **Leonard Bernstein** at the Concert for Peace held in Washington's National Mall on the eve of Dick's re-entry. Also caught were **Linda Ronstadt** and **Ned Yoder** whose performances have set the new set of wheels in hot pursuit, recording each date.

The unit, touted as the most highly sophisticated and mobile, achieves poetic justice by being mounted on a 35-foot semitrailer, which should be just right for handling country bands and truck-driver songs. The self-contained acoustically insulated remi contains a 34 input, 24 output **Rubert** Neve console and two customized (metal-fake?) Ampex MM-1000 16-track machines. Those machines can interlock for up to 30 available tracks, and may be synced to sprocketed motion picture machines as well as video tape. Two CCTV cameras and monitors are incorporated for full video monitoring, and Studer four-track and two-track machines are also included.

Reports of another electronic duo, **Robert Margouff** and **Marcelo Cecil**, after another new installment: the team have been working with **Record Plans West** on what has been described as "the first total electronic music center in the U.S., although electronic music centers have existed as research and composition facilities at various universities."

This project is considerably more exalted, boasting a complete 16-track recording studio, with quadraphonic capability, and, as its heart and soul, a \$100,000 custom-built synthesizer.

First to use the completed system will be old friend **Stevie Wonder**, whose various electronic recording projects for Tamla have included solid support from **Mar-gouff** and **Cecil**.

Out at **Sound 80** in Minneapolis, **Joyce Bousk** has noted sessions with **Ronnie Kolor** and **Don** on her third album for **Ovation Records**. Recorded and mixed in stereo, using the Sansui QS matrix system, the sessions were handled by producer **Norm Christian**, who also handled drumming. **Bobby Christian** also played percussion, while **Ron Scroggins** contributed most of the working work.

All musicians were Chicagoans, as is executive producer and **Ovation** president **Dick Schory**. Engineering was handled by **Sound 80's** studio chief, **Tom Jung**.

Sound 80 has also been involved in several other mixed-media recording projects, notably a remote recording session, handled in conjunction with **Minneapolis' Northwest Teleproductions**, focusing on the **Idols of March**. That project is slated for a video tape television special.

The 16-track recording linked to the **SMPT** time code to permit later remixing of the audio tracks. **Quadrant Productions**, Chicago, produced.

Sound 80 is also slated to record **Columbia's Blood, Sweat and Tears** for a quadraphonic radio broadcast over **KQRS-FM**. The **Sansui QS** matrix system will be utilized.

Finally, producer **Ruf Filthor** handled **Sound 80's** first 32-track session recently, that being music for a **Hart Skis** ad recorded in quadraphonic on **Sound 80's** interlocked machines. **Tom Jung** engineered.

Didderrate: As it comes to everyone, **Studio Track** included a few misas late week.

First off, please note that **Randy Weston** and **Hubert Laws** have not re-signed with **Atlantic**. The remote sessions in question were for their current label, **CTI**. Also worth clarifying is the production of **Peter Abram's** second album for **A&M**, recently handled at **Electric Lady** in New York. **Frank Zappa** himself produced, while **Eddie Kramer** engineered.

Meanwhile, at **Columbia's New York** studio **Jimmy Lerner** is producing his latest project, that being sessions with the **Chambers Brothers**.

Lerner's relationship with the group isn't really that new, however, he has been close to the band for three years, acting as an unofficial producer.

Now, through Lerner's **A&M** operation, the **Chambers** will receive production, coordination of all recording activities, touring help and general promotional support from Lerner.

Signings

• Continued from page 14

Cris label. First single released by the New Haven-based company is **Miss Miller's** "It's Not the End of the World." . . . Recently signed Columbia artist **Ernest Flagley** is being produced by **Lighthouse** and **Raspberries** producer, **Jimmy Ienner**. . . . Comedian **Irvie C. Watson** has signed for agency representation with **Creative Management Associates**. . . . Writer/performer **Jaki Whitman** has been signed simultaneously to contracts with **April Music Ltd.-U.K.** and **CBS Records International**. Her first single release is set for early spring release.

Singer-songwriter/pianist Michael Day has signed an exclusive recording contract with **Columbia** and is currently working on a debut album scheduled for May release. . . . **Ron Hatfield** signed with **Polydor Records**. . . . **Steve Leber** of the **New York** based **Leber-Krebs, Inc.** will act as U.S. managers for the **Dutch group**. **Focus**, in association with **Yde de Jong** of **Holland's Foyd Management**, European representatives for the band. . . . **Linda Harpove** has been signed to an Elektra contract by **a&rc vice president Ron Miller**. The singer whose material is a blend of folk and country, is cutting an album with **Nashville producer, Pete Drake**.

Eric Weisberg and **Deliverance** of "Dueling Banjos" fame, have signed with **CMA** for representation in all fields. . . . **Kaye Stevens** has signed a record production deal with **Three Star Productions** and will be produced by **Steve Metz**.

Rolling Stone Mick Jagger has signed with **Creative Management Associates** for representation as a film actor. . . . **Skyhawk**, Capitol Canadian group, has signed with **Management III**.

THEATER REVIEW:

'Doctor Selavy' Lets Your Senses Do the Walking

NEW YORK—Feeling up, or maybe down? The solution might lie in the "five days of cure" found in "Doctor Selavy's Magic Theater," presented at the **Merger Arts Center** here.

Surrealistic theater, "Doctor Selavy" crosses one's senses, with interesting staging and a varied musical format. Did one say format?—musical selections fit into styling periods from the last 30 years. And, it is this overwhelming variety that, at times, strengthens the production, as well as weakens it.

Stundout numbers include "Life on the Inside," "What Are You Proposing," "Requiem," "Future for Sale," and "Doctors in the Chase Scene"—and quite a few more of the 22 tunes hit the mark.

Theatrically, the cast shares the billing in talent—and rightfully so. But vocally the lines must be drawn. **Denise Delapenna** and **Jessica Harper** shared the spotlight, as did **Robert Schlie** and **George Harper**, when it came to strength and quality of voice. Special mention for **Miss Delapenna**, who can tie it all together.

Musical backup for the production was provided by **Allen Shaw**, piano, **Bill Takas**, bass, **Luther Rix**, percussion and cello, and **Harvey Harper**, guitar. While not seen, they still were up-front with their performance. Music was by **Stanley Silverman**.

"Doctor Selavy" challenges your intake capacity. Handling its changes can provide a delightful evening's entertainment.

An original cast album is being recorded, with **United Artists Records** to release the casters. **JIM MELANSON**

MGM to Bow 'Lorelei' Act

NEW YORK — **MGM/Verve Records** will release an original cast album of "Lorelei," the musical production based on "Gentle-mien Prof. Blondes." **Carol Channing** will star.

New book for the story originally produced in 1949 will be written by **Gail Parent** and **Kenny Solms**, writers for the **Carol Burnett** television show, while songs from the original production, written by **Julie Styne**, will be augmented by new songs written by **Styne**, **Betty Comden** and **Adolph Green**.

Lee Guber and **Shelly Gross** will produce. The show began a one-year tour of legitimate theaters on **Feb. 22**, to be followed by its Broadway opening. Cities on the tour itinerary will include **Oklahoma City**, **Houston**, **Indianapolis**, **Detroit**, **Toronto**, **Washington**, **Columbus**, **Pittsburgh**, **Cleveland**, **Cincinnati**, **Chicago**, **St. Louis**, **Dallas**, **Denver**, **San Francisco**, **Los Angeles** and **Philadelphia**, prior to the **New York** opening.

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Billboard Radio Action & Rick LPs

MARCH 17, 1973

Number of LPs reviewed this week 54 Last week 64

Pop Picks

DONNY OSMOND—*Alone Together*, KOLR SE 4886 (MGM). This is Donny's first LP since his voice changed and he's singing on octave lower. The material is all from two sources: veteran composers like Paul Francis Webster, Jay Livingston, Lesie Baez, Anthony Newley, Neal Segels and from the Osmonds themselves. Donny's smooth presence calls along on a smooth course with the large orchestral backing adding depth to the sound.

Best cuts: "The Twelfth Day News," "It's Hard To Say Goodbye."

Dealers: Osmond means youth sells, playing prominently.

BYRDS—*ASTYLEM* 50-568. Long awaited set from the original quartet which pioneered folk rock in this country. LP contains the excellent harmonies and consistently perfect music, always associated with the band. Gene Clark, Roger McGuinn and David Crosby's melodies remain among the best in rock, with rhythm section of Chris Hillman and Mike Clark as solid as ever. Members have gone their separate ways over the years, but this set sounds as if they're together again in 1964.

Best cuts: "Fate Circle," "For Free," "Born To Rock 'N Roll."

Dealers: All members have made names for themselves in other groups LP opens to an excellent group photo.

HUMBLE PIE—*Ed*, A&M SP 3701. Hard rock and blues vocal record heard perfectly on this double LP. Assisting the British quartet are Clyde King, Veeva Fields and Billie Barron, whose unique singing suits like horns to the band's guitar lines. The repertoire is complete guitars, dark shadows and brooding tempos, captured both in the studio and on location. Side 3 is devoted to solo work.

Best cuts: "I Believe To My Soul," "Shut Up Don't Interrupt Me," "That's How Strong My Love Is," all soul inspired.

Dealers: Elegant packaging features 20 page booklet of illustrations and color photos plus 10 vinyl copies.

DONOVAN—*Compass Woods*, EPIC KC 32156 (Columbia). After a two-hour hiatus, Donovan returns to LP's with a program of intense lyrical content and sweeping orchestral textures. Ethereal settings and astral overtones mix and match together as the vocalist interprets 10 selections which are each individual riffs into open phrased stories. Donovan's voice is as sure and easy to take as ever; he doesn't scratch for effects as some other singers do.

Best cuts: "Mama Magna," "The Music Makers."

Dealers: LP comes with circular poster which can make a good store display to

attract this performer's many fans.

TOOD RUNDGEY—*A Wizard, A True Star*—BEARVILLE BR 2133 (Warner Bros). Certainly an unusual LP from the singer/writer/producer, filled with varying vocal styles, strange sounds courtesy of Moogs and other exotic instruments and free songs from Rundgey and others. Set takes some time to grow but may pay him some of the recognition as a performer that has often been overshadowed by other activities. FM stations should have a bell with this one.

Best cuts: "Never Never Land" (The Peter Pan Song), "International Feat," "Oh Baby Baby," "Cool Jerk."

Dealers: Artistic performs on a white, and his shows are always packed. LP features colorful, odd shaped cover.

FANNY—*Mother's Pride*, REPRISE MS 2137. Many have been predicting superstardom for this group and this could be the LP that finally showcases them to the masses. The experience of the set should hopefully make people think of music rather than "that all girl group" when they think of Fanny. Selections gravitate from straight rock to ballads to acoustic material to satire. All members are highly competent instrumentalists. Free production from Todd Rundgey.

Best cuts: "Last Night I Had A Dream," "Old Hat," "Folical Blues," "Regular Guy."

Dealers: Group tours often and have three previous LP's to build promotion around.

DOOBIE BROTHERS—*The Captain and Me*, WARNER BROS. SE 2694. A good time record from the group that scored so heavily with "Listen To The Music." This LP includes the heavy rock side both vocally and instrumentally that they have become identified with. No gimmicks, no tricks, just rock.

Best cuts: "China Grove," "Clean As The Driven Snow," "Without You." LP features: Cover opens to display photo of group.

FOGAT, BEARVILLE BR 2136 (Warner Bros). Formed last year by three ex-Seymour Brown members and Rod Price, this straight ahead rock set brings the band into their own as performers and writers. Specializing in the well of sound variety of rock and blues, the group also shows themselves to be top notch in song writing which can. Vocal honors go to Lonesome Dave Penzert who is one of the few whoasters who can do it in late and Price for his fine guitar work.

Best cuts: "Tide, Ride, Ride," "It's Too Late" (Foghat not Carol's), "Shall A Shame."

Dealers: Band are constant tourers. They can still be touted as ex-Seymour Brown.

LIZ MINNELLI, The Singer, COLUMBIA KC 32149. Songstress has taken a listful of recent 10 hits and imprinted them with her own indelible stylings. Her

also recommended

DENNIS YOST AND THE CLASSICS IV, What Am I Crying For, MGM/South West 702. Group has produced a fine album with considerable MCA sound. Best cut: "No name."

SEABRAN—*Whatcha Think*, WS 2692. Good rock from veteran band. Best cuts: "Abbeville Fair," "Fate Circle."

PGAE, The Band of PGAE, COLUMBIA CS3019. How deluded group were creators of feverish rock statements that still have strong appeal. Best cut: "Are You Ready?"

GENTLE GAZE, Odessa, Columbia KC 32022. Group's brand of British eclecticism could win favor along the progressive rock circuit.

JACKSON HEIGHTS, Verve, V6-5089 (MGM). Group makes music that bubbles over with enthusiasm, zest and excitement. Best cut: "Mareux."

DICK JENSEN, Philadelphia International KC 31774 (Columbia). Paintmaking Gamble/Huff production couples with artist's lushly stimulating voice to create 10 vividly energetic songs. Best cut: "Tamika."

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Country Picks

CORRY THITTY—*She Needs Someone To Hold Her*, MCA, 3033. Twitty, in his salable style, treats heavily loved ballads, but with a few up pops. He pulls every thing into each song, and the arrangements are excellent.

CLAIRE COUTIER—*That's What I Get From Being A Woman* (2:05); producer: Winchmore Prod. writers: Healey-Lane, Tree (BMI); Beverly Hills 45-9391.

MARTY COOPER—*The Indiana Girl* (3:57); producer: Marty Cooper; writer: same; Warner/Maria Corp. (ASCAP). Barnaby 5013.

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Jazz Picks

GENE AMMONS—*Get My Own*, PRESTIGE 10058 (Fantasy). This LP has some where in bed back and open improvisations. Ammons' loose notes are refreshingly but never in revolt. He is surrounded by strings and lots of electric piano and bass sounds. The tone of the package is strict commercial pop lines with

attract this performer's many fans.

TOOD RUNDGEY—*A Wizard, A True Star*—BEARVILLE BR 2133 (Warner Bros). Certainly an unusual LP from the singer/writer/producer, filled with varying vocal styles, strange sounds courtesy of Moogs and other exotic instruments and free songs from Rundgey and others. Set takes some time to grow but may pay him some of the recognition as a performer that has often been overshadowed by other activities. FM stations should have a bell with this one.

Best cuts: "Never Never Land" (The Peter Pan Song), "International Feat," "Oh Baby Baby," "Cool Jerk."

Dealers: Artistic performs on a white, and his shows are always packed. LP features colorful, odd shaped cover.

FANNY—*Mother's Pride*, REPRISE MS 2137. Many have been predicting superstardom for this group and this could be the LP that finally showcases them to the masses. The experience of the set should hopefully make people think of music rather than "that all girl group" when they think of Fanny. Selections gravitate from straight rock to ballads to acoustic material to satire. All members are highly competent instrumentalists. Free production from Todd Rundgey.

Best cuts: "Last Night I Had A Dream," "Old Hat," "Folical Blues," "Regular Guy."

Dealers: Group tours often and have three previous LP's to build promotion around.

DOOBIE BROTHERS—*The Captain and Me*, WARNER BROS. SE 2694. A good time record from the group that scored so heavily with "Listen To The Music." This LP includes the heavy rock side both vocally and instrumentally that they have become identified with. No gimmicks, no tricks, just rock.

Best cuts: "China Grove," "Clean As The Driven Snow," "Without You." LP features: Cover opens to display photo of group.

FOGAT, BEARVILLE BR 2136 (Warner Bros). Formed last year by three ex-Seymour Brown members and Rod Price, this straight ahead rock set brings the band into their own as performers and writers. Specializing in the well of sound variety of rock and blues, the group also shows themselves to be top notch in song writing which can. Vocal honors go to Lonesome Dave Penzert who is one of the few whoasters who can do it in late and Price for his fine guitar work.

Best cuts: "Tide, Ride, Ride," "It's Too Late" (Foghat not Carol's), "Shall A Shame."

Dealers: Band are constant tourers. They can still be touted as ex-Seymour Brown.

LIZ MINNELLI, The Singer, COLUMBIA KC 32149. Songstress has taken a listful of recent 10 hits and imprinted them with her own indelible stylings. Her

moment is at all times clear and convincing. Essentially a vocal performer, she fills each song with the essence of her own vibrancy.

Best cuts: "Oh Babe, What Would You Say," "I Love You To Want Me," "Where Is The Love," "Dancing In The Moonlight."

Dealers: Ms. Minnelli is an Oscar nominee and was just in the offing: if so, sales are sure to soar.

JOHN CAL—*Paris 1918*, REPRISE MS 2131. Extremely adventurous set combining rock beat and Cal's clever lyrics with sounds of the UCLA Symphony Orchestra. Other artists combine classical and rock, but Cal does it with a skill not found among any with bigger names. Most interesting aspect of the set is his way with lyrics and timing and ability to be several people on the same track.

Best cuts: "Child's Christmas In Wales," "Addolence," "Hell Past France."

Dealers: Cal was in Velvet Underground and has several other excellent solo sets to his credit.

BRENDA LEE—*Brenda*, MCA 305. There is a solo ballad titled "Here I Am Again" which summarizes the fact that this tiny package of talent continues to interpret pop material with a voice that is unusually distinctive. This is a broad, round sounding music, capitalizing on her ballad skills and her penchant for finding songs with punch. Brenda remains as smooth as silk.

Best cuts: "I Can See Clearly Now," "Run To Me," "I'm A Memory," "We Had A Good Thing Going."

Dealers: Should be put of the top of her catalog material.

TUFANO GAMMARISE, DCE SP 77017. Welcome to another highly harmonizing vocal musical disc. This is an outstanding production in terms of the gentle flowing ability of the material to match the vocal path of Dennis Tufano and Carl Gammarise. There is a country flavor to the background and the sudden riddle such performance. Carole King as piano, David T. Walker on guitar, Milton Fisher on bass, Gary Coleman on vibes, Mike Melchior on piano and Jim Gordon on drums. The material is easy to comprehend.

Best cuts: "Music Everywhere," "Communicate," "She Takes Me There."

Dealers: Solid, sweet MOR material.

THE MYSTIC MOONS—*Awakening*, WARNER BROS. SE 2690. Forget all those romantic background LP's you've heard in the past by Brad Miller's Mystic Moons Orchestra. This is an evolutionary new experience. There are rock rhythms, voices, narration, strange things happening. This is adventurous, uncompromising enjoyment, longword listening.

Best cuts: "Druggies And Newcomers," "Cosmic Sea," "The Awakening."

Dealers: Mystic Moons is a well-known, popular "sound" orchestra; but this LP takes it further into experimental.

JOHN HENCK, Paramount PS 6043. Good, city-funk set. Best cut: "Jack Elliot," "Bother Sam."

TRACY NELSON—*Parole My Paradise*, Columbia KC 31759. Strong country flavored pop set. Best cut: "Going Back To Tennessee."

MILKWOOD—*How's The Weather*, Paramount PS 6046. Pleasant melodic rock with excellent instrumental work. Best cut: "Time Train Tomorrow," "Lincoln Park."

THE EVERLY BROTHERS—*The History Of The Everly Bros*, Bumble B 285 15008. This package contains the first of the Everly Brothers hits. Best cuts: "Wake Up, Little Suede," "Bye Bye Love," "Bird Dog."

STONES, Kama Sutra KS35 002 (Buddah). Pushing rock by a clean sounding British act still seeking its first major LP peak. Best cuts: "Pleasure, Please," "Love Is In Motion."

THE WEE, Asylum To Vinyl, Chorus CAS 1. (Buddah). Exotic rock circa 1967-1968 in this delusional group. Best cuts: "Diamond Hard Blue Eyes Of The Moon," "The Cry Of Eugene."

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also recommended

Best cuts: "I've Just Destroyed The World," "Dim, Lonely Places," "Each Season Changes You."

JEANNE C. RILEY—*When Love Has Gone Away*, MGM 4891. There is a common belief that Miss Riley does top-guns numbers best, but she slips in a couple of strong ballads, which move her status in this category. And she winds it up with a touch of gospel.

SUNNYLAND SLIM—*Sad And Lonesome*, Jewel SE 8016. Straight blues from one of the best. Best cuts: "Smile On My Face," "Bewas Skin Woman."

BILLIE HOLIDAY—*The History Of The Billie Holiday*, Verve, 2 VGS 8816. Still another Holiday review, but a line one best cuts: "All Of Me," "God Bless The Child," "Strange Fruit."

JOFF LYNW—*Naturally*, Amaret 5014. Country star goes pop-MOR style. Best cuts: "Pur Love A Little More," "1927 Kansas City."

FRANK POWELL—*Western Movie*, Greatest Hits, Paramount 6045. Tasteful collection of familiar western themes in sterling Powell style. Best cuts: "Magnificent Seven," "High Noon."

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Best cuts: "I Take It Back," "This Is For You."

EDDY ARNOUD—*The Best Of*, (Int. HITS) MCA 4844. The label reaches way back for a few of these, and misses in some more recent times. When it is right, there is no one better, and this is one of those right albums. He shows his old wide range on a few.

Best cuts: "Just Call Me Lonesome," "Welcome To My World," "This Is The Thanks I Get."

ARLENE HARDEN—*Home Alone* (Sesac) (2:32); producers: Frank Jones & Billy Sherrill; writers: B. Vinton, G. Allen; Feather (BMI) Columbia 4-4795.

BOBBY LUDWIG—*Get Yourself Somethin'* (2:08); producer: Jimmy Key; writer: Ted Harris; Contention (SESAC). RCA 5056.

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also recommended

BILLIARDS



"When you are sad and lonely
And have no place to go
Just come to see me, baby
And bring along some dough
And we'll go honky tonkin'"
—Hank Williams*

Honky Tonkin'

The new single by the Nitty Gritty Dirt Band

b/w "Will The Circle Be Unbroken"

#UA-XW177-W

From the album "WILL THE CIRCLE BE UNBROKEN"

Produced by William E. McEuen for the Aspen Recording Society

LP #UAS-9801 8-Trk #U-8359, U-8360 Cass #K-0359, K-0360



On United Artists Records & Tapes

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Billboard Radio Action & Pick Singles

MARCH 17, 1973

Number of singles reviewed this week 133 Last week 139

Breaking Disks

Dorsey Dorned, his new voice one octave lower, is headed for his next solo success with "Twelfth Of Nover" on MGM which jumps into the star slotted 55th slot, up from a stalled 72. See us our pick in The Feb. 24 issue. Airplay is reported in 10 cities: WJLA-AM New Orleans, WOLY-AM Milwaukee, KYAM-AM San

Francisco, WMAK-AM Memphis, WYOM-AM and WBOB-AM both in Atlanta, KRUI-AM Phoenix, KNUZ-AM Houston, WRB-AM Kansas City, KRL-AM Los Angeles and KLLW-AM Detroit.

New York reports the strongest sales (although there is no airplay reporting to our research department), followed by Milwaukee, Memphis, Detroit, Minneapolis, New Orleans, Baltimore, Los Angeles, San Francisco and Boston.

Detroit, WJLA-AM Chicago, WYNY-AM Cleveland, KIR-AM and KUL-AM both Seattle, WYOM-AM New Orleans, WMAK-AM Memphis and WOLY-AM Minneapolis.

Sales are reported in Philadelphia, Baltimore, New Orleans, Seattle, San Francisco, Milwaukee, Houston, New York, Boston, Cleveland, Washington, Miami, At lanta and Chicago.

Louden Weight hit his a humorous hit "Dead Skunk" which moves into the

Steady One ABC effort "Reelie (Is The Tare)" appears this week into the 68th spot with a star, up from 82 with a star. The Los Angeles based act which was primarily a studio band, was our panel's pick in the March 3 issue.

Airplay is small: WYNY-AM Cleveland, KOL-AM and KJRM-AM both Seattle, KRUI-AM Los Angeles. Sales are strongest in Cleveland, followed by St. Louis, Washington, Houston, Los Angeles, Seattle and New York.

20th spot with a star, up from 27 with a star. The composer is reaping station play at KNUZ-AM and KILT-AM both Houston; WYBO-AM and WMAK-AM both Memphis, KOLW-AM Philadelphia, WYNY-AM Chicago, KRUI-AM Los Angeles, WYOM-AM Bos ton, WYBO-AM Cleveland, WYAM-AM and WYOC-AM Washington, WOLY-AM Mil waukee and KUL-AM Seattle.

Sales are healthy in Los Angeles, Cleveland, Baltimore, Washington; Miami, Minneapolis, Philadelphia, Chicago, Dallas, Milwaukee and Houston.

Hot Chart Action

Dave's "The A Yellow Ribbon Around The Old Oak Tree" on Bell, is a catchy, simple song which jumps to 29 with a star from 48 with a star. The Tony Orlando led act is picking up impressive airplay. KNUZ-AM and KILT-AM Houston, WBOB-AM and WYOM-AM both Atlanta, WYBO-AM Philadelphia, WYAM-AM and KLLW-AM both

Songs listed on this page are the consensus of a review panel which songs listened to the music individually and then collectively and then voted

for the titles published this week. Songs not listed have received a three star rating. Review Editor—Eliot Tegel.

Pop Picks

THE PANTHORE FAMILY, FRIEND AND A LOVER (2:28) producer: Wes Farrell; writers: Wes Farrell, Danny Jannetty, Bobby Hart, Screen Gems, Columbia, BMI. This catchy song is long, somewhat different from other single releases by this act with the guitar is more dominant and, seemingly more funk flavored. This coupled with timely horn arrangements gives the voices nice support. Flip: no info available. Bell 45,336.

CARLY SIMON, THE RIGHT THING TO DO (2:57) producer: Richard Perry; writer: Carly Simon; Quackenbush, LTD, ASCAP. This soft love song has all the ingredients to keep her on top in the female vocalists field. Production is excellent and light horn backing leads to catchiness of the cut from her "No Secrets" LP. Flip: We Have No Secrets (3:57). Into the same for cat categories: Elektra ASAS.

DON McLEAN—IF WE TRY (3:20) producer: Ed Freeman; writer: Don McLean. Yahweh, BMI. Softly, telling phrases and McLean's relaxed stance help him explore

the state of mutual involvement. A good change of pace from "Dreadit" Flip: no info available. Bell 45,206.

LOGGERS & MESSINA, THINKING OF YOU (2:17) producer: Jim Messina; writer: Jim Messina, Jaspers, ASCAP. A slight change of pace from their "Your Mama Don't Dance," this disc displays their unshakable heronry. The medium tempo is held together by a mellow steel guitar that flows throughout. Flip: no info available. Columbia 4-58515.

ANJO WILLIAMS—Last Tango In Paris (2:30) producer: Richard Perry; writers: Dore Pines, Gaby Barbieri, Uhart, BMI, Columbia 4-58514.

SERGIO MENDES & DRISIT, 77-Long Love (3:07) producer: Bruce Howe; writers: Dore Pines, Lambert, Brian Potter, Trousdale, Soldier, BMI, Bell 45, 335.

JOHN KURTZ—Rock and Roll Love Song For Rania (3:30) producer: Steve Barr; writer: M. McGinnis, Four Star, BMI, ABC 11353.

JEFF BARRY—Walter (3:10) producer: Jeff Barry; writer: Jeff Barry; Broadside, BMI, A&M 1422.

ROGER COOK—If It Wasn't For The Reason (2:38) producer: John Burgess; writers:

Cook, Greenaway, Cookway, ASCAP, Koma Sutra 571 (Buddah).

SAMMY DAVIS, JR.—If A Legend to My Time (2:40) producers: Mike Curb, Don Costa; writer: G. Brown, Acuff Rose, BMI, MGM 14513.

BREXTON WOOD—Another Saturday Night (2:50) producer: Brexton Wood; writer: Sam Cooke, Kags, BMI, Prospey 73023.

TRINI LOPEZ—Butterfly (3:20) producers: Mike Curb, Don Costa; writers: Gerald Bernard, Barnes, Mack David, Curb, Sabatashin & Chrysalis, ASCAP, Giffith 304, MCA.

TOMMY ROE—Working Class Hero (3:20) producers: Mike Curb, Don Costa,

Tommy Roe; writer: Tommy Roe, Low-Ten, BMI, MGM South 7013.

WAYNE BERRY—Beachwood Blues (2:42) producer: Michael Jackson, writer: Wayne Berry, Warner Bros, Browns Hill, ASCAP, A&M 1421.

CHL COLTRANE—You Won't My Friend (3:30) producer: Tony French; writer: Chl Coltrane, Kags, who society listed Columbia 4-58502.

GRAHAM SACHER—Shall Sing My Song (3:10) producer: Graham Sacher, writer: Graham Sacher, Lon Tracks, Grem, BMI, MGM 14514.

ELECTRIC LIGHT ORCHESTRA—Roll Over Beethoven (4:30) producer: Jeff Lynne, writer: Chuck Berry, ABC, BMI, BA 173.

First Time Around Picks

(These are debut singles by artists deserving airplay and sales exposure.)
SEA DOG—Beyond The Spirit (3:20) producer: Chip Taylor; writer: Chip Taylor.

Soul Picks

BILLY PAUL—AM I BLACK ENOUGH FOR YOU (3:19) producers: Gamble Hall; writers: Gamble Hall, Mighty Three, BMI. Paul takes a different route in this outing

with material that is loaded with rhythm and lyric of soul content. The Gamble Hall tune lacks the pop appeal of Paul's "Me & Mrs. Jones," flip of "I'm Gonna

also recommended

ducer: Mike Thomas; writer: Dennis Coffey, Interior, BMI, Sussex 251.

LUTHER INGRAM—Always (3:50) producer: Johnny Baylor, writers: Luther Ingram, Johnny Baylor, Klondike, BMI, Kolo 2115 (Star).

LITTLE WILTON—Rainy Day (3:13) producer: Milton Campbell, writers: Milton Campbell, Warrnell Smith, Trice, BMI, STA 7148.

has that very lonesome sound which is bound to attract consumers. He is singing at his best. Flip side: "Dim Lonely Places"; producer: same; writers: Conway Twitty, L. White, MCA 40027.

PAT MCINNEY—DOWN FROM DOVER (2:38) Producer: Jim Malley; writer: Dolly Parton, Dwyer, BMI. This line singer has been waiting in the wings for the right song, and now she has it. Thanks to the creative ability of Miss Parton. Pat gives it all the way. Flip side: No info. MEGA 615 0105.

RED STEGALL—TRUE LOVE (3:10) producer: Cole Porter, writer: Cole Porter, Chappell (ASCAP). It's about time for this Cole Porter tune to be a hit again, and

Make It This Time," which is very soft, could also see action. Philadelphia later national 3526 (Columbia).

MICHAEL HUDSON—The Good Guy Always Gets The Girl (2:45) producer: Jerry Puckett; writer: Allen D. Day, Vix, Wee, BMI, Charmingville 447 (Atlantic).

VICKI BRITTON—The Only Thing That's Free (2:17) producer: Amigo Productions; writer: Mylon K. LeFevre, Mylon LeFevre, BMI, MGM 14512.

FATIN, HOPE & CHARITY—Who Made You Go (2:59) producer: Mike Stokes, writer: Z. Cousseau, Interior, BMI, Sussex 252.

Stagall gives it every opportunity. It's smooth enough to be accepted by MOR sta tions as well. Yet it's done in country swing style.
Flip side: "Something Nice and Easy"; producer: same; writer: Red Stegall, Capitol 3562.

JOE STAMPELT—BRING IT ON HOME (To My Woman) (2:06) Producer: Norris Wilson, writers: Norris Wilson, Joe Stampel, C. Taylor, Al Garlick/Algee (BMI). Another example of producer and artist working well together, and Stampel's strong voice puts this one across to match his earlier successes. Flip side: No info. DOT 17452.

Country Picks

JOHNNY RUSSELL—CHAINED (2:20) Producer: Jerry Bradley, writers, Jerry Foster & Bill Rice, Hall Clement (BMI). A strong, wailing, Russell now proves the heavyweights he is with a Foster-Rice tune, with excellent background arrangement. Flip side: No info. RCA 74-0908.

CONWAY TWITTY—BABY'S GONE (3:00) Producer: Owen Bradley, writers: Conway Twitty, Billy Parks, Twitty Band (BMI). A good two-sided record, but this one

also recommended

Wayne Rose, Don Gibson, Acuff Rose (BMI) Hickory 45-K 1665.

JAN HORDAR—Too Many Times That Bed (2:41) producer: Owen Bradley, writer: Ben Peters, Ben Peters Music (BMI), MCA 40023.

CRYSTAL GATLE—Show Me How (2:36) producer: Owen Bradley, writer: Carol Jones, Sara Fere (BMI), MCA 40015.

CURTIS POTTER—Case Of Sorrow (3:15) producer: Ray Pennington, writers: Boulevard Bryant, Del Perry, Heise of Bryant (BMI), Capitol 3516.

LETTY FRIZZELL—I Buy The Wine (2:43) producer: Don Gibson, writers: Rory Bourke, G. Bessant, Chappell (ASCAP)/UNI (BMI), ABC 11350.

SEA THOMPSON & DON GIBSON—The Two Of Us Together (2:58) producer:

JIMMY HALL—Working Man's Woman (2:36) producer: Charlie McCoy & Ray Pennington, writers: T. Seals, O. Goodman, Wayne Jennings, Doran Music (BMI), Monument 257 B563.

JIMMY GRIGGS—Don't Expect Me To Be Your Friend (3:32) producer: Tommy Hall, writer: Loba, Tesser-Fleming (ASCAP), Gesto 106.

A BILLBOARD N.A.B. MINUTE MYSTERY:



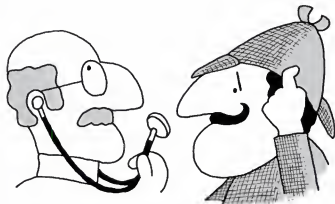
THE CASE OF THE DECEASED DEEJAY

Had it not been for the glaucoma in his mind's eye, Inspector Montaigne's daily cranial injections of Murine would not have brainwashed him into thinking that well-known disc jockey

Larry Lipp's death was due to natural causes. The Inspector reasoned that Mr. Lipp's heart had suddenly and emphatically stopped. The inspector was right. The ice pick protruding from the victim's chest offered mute testimony that the deejay's heart had, indeed, stopped beating.



Inspector Montaigne quickly ruled out any notions the police had of foul play (had it been foul play, according to the Inspector, the room would have been littered with feathers). If anything, the Inspector explained, Larry Lipp's death was accidental. Examining the corpse closely, Inspector Montaigne re-enacted the tragedy. According to the Inspector, Larry Lipp was carrying the ice pick across the room when he tripped and fell on the lethal tool no less than 15 or 16 times.



Suddenly, the silence of the room was broken. "This man is deceased," the coroner croaked. "You mean he's suffering from some unknown, exotic sickness?" Inspector Montaigne asked. "I thought he was dead!"



Gravely, the coroner let the Inspector's question pass on unnoticed and attempted to spirit the corpse away.

"Hold it right there," the Inspector demanded, his voice shrouded in a pall of mystery.

"I can't," the coroner answered stiffly.

"I have my rites!"



"You also have *bier* on your breath and I arrest you for the murder of Larry Lipp," the Inspector gasped lastly.

How did Inspector Montaigne know that the coroner was guilty of the deceased deejay's demise?

DISSOLUTION: Inspector Montaigne reasoned that the coroner was guilty of killing the late Larry Lipp because murder is a serious undertaking. Not to mention the fact that Inspector Montaigne knew that the dead man, in reality, was the coroner's illegitimate son, thus becoming the funeral director's fatal mistake early in (if you'll pardon the expression) life. The Inspector also learned, by reading Billboard's informative N.A.B. issue, that the one supreme, unpardonable sin frowned upon by the fraternity of the airwaves is allowing a gaping hole of silence to escape over the air. With this in mind, the coroner fiendishly murdered his son and broke the Golden Rule of radio. The one that prohibits *dead heir* of any kind.



BILLBOARD'S N.A.B. SPECIAL

**COMING MARCH 31, 1973
AD DEADLINE MARCH 16, 1973**

5 Gold Records in 9 Months

239 days after release

ALL DAY MUSIC LP was gold

RIAA Certified: June 19, 1972

219 days after release

SLIPPIN' INTO DARKNESS single was gold

RIAA Certified: June 19, 1972

57 days after release

THE WORLD IS A GHETTO LP was gold

RIAA Certified: December 12, 1972

129 days after release

THE WORLD IS A GHETTO single was gold

RIAA Certified: March 1, 1973

50 minutes after release

THE CISCO KID single was gold

RIAA Certified: March 2, 1973

WAR



On United Artists Records & Tapes



Billboard Radio Action & Pick LP's

Continued from page 60

also recommended

ELLA FITZGERALD—The History Of, MGM/Verve 2-VSS-5817. Grand repackaging of material from four previous works. Best cuts: "Mack the Knife," "Miss Otis Regrets," "Here's That Funny Day," "Time After Time."

STAN GETZ—The History Of, MGM/Verve 2-VSS-5815. These are the best boss nova cuts Getz did and the material is from nine earlier LP's. Best cuts: "Desafinado," "The Girl From Ipanema," "I Remember Clifford."

SAMMY DAVIS JR. Court Basse, MGM 5E-4825. The duo shows how to swing in this repackaging featuring charts by Quincy Jones. Best cuts: "My Shining Hour," "April in Paris," "Work Song."

Bubbling Under The Top LP's

201—**BO HANSSON**, Lord Of The Rings, Chariisma CAS 1059 (Buddah)
202—**LYNN ANDERSON**, Keep Him In Mind, Columbia KC 32078
203—**JOHNNY RIVERS**, Superfly, United Artists UAS 93

204—**SONNY TERRY & BROWNE MCGUIRE**, Sonny & Terry, A&M SP 4379
205—**TONY BROWN & TERRY GARTHWAITE**, Cross Country, Capitol SV 11137
206—**LITTLE FEAT**, Dase Chicken, Warner Brothers BS 2686
207—**FAMILY**, Anyway, United Artists UAS 5527
208—**NERRY JEFF WALKER**, Decca DL 7-5384 (MCA)
209—**NANCY WILSON**, I Know I Love Him, Capitol ST 11131

210—**LAST TANGO IN PARIS**, Soundtrack, United Artists UA LA495 F
211—**SOUL SEARCHERS**, We The People, Sesac SSES 7029 (Buddah)
212—**DUSTY SPRINGFIELD**, Cannon, Dunhill X 50128
213—**IMPRESSIONS**, Preacher Man, Carlton CSC 016 (Buddah)
214—**BIRD**, Greatest Hits, Columbia KC 31947
215—**BLOODSTONE**, Natural High, London XS 620

ALBUM PICKS... Best of the releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

Also Recommended... Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

Bubbling Under The HOT 100

101—**A SHOULDER TO CRY ON**, Charley Pride, RCA 74-0884
102—**GIMMIE THAT BEAT**, Jr. Walker & the Star Stars, Soul 35104 (Motown)
103—**HEAVEN HELP THE CHILD**, Mickey Newbury, Elektra 45840
104—**BAMBOO MAN**, Looking Glass, Epic S-10953 (Columbia)
105—**PILLOW TALK**, Spinto, Vibration 521
106—**KEEP ME IN MIND**, Lynn Anderson, Columbia 4-45768

107—**SABRA CYNTHIA SILVA STOUT**, Shel Silverstein, Columbia 4-45772
108—**IT AIN'T ALWAYS WHAT YOU WANT**, Soul Children, Sves 0152 (Columbia)
109—**WOMAN STEALER**, Jon Tez, Dual 0154 (Phonogram)
110—**CAN I See Africa**, Leon 140 (NCA)
111—**DELTA QUEEN**, Don Fenton, Chelva 78-0115 (RCA)
112—**WISHING WELL**, Free, Island 1212 (Capitol)
113—**EYESIGHT TO THE BLIND**, Richie Havens, Dac 66032 (A&M)
114—**WALK IT GO ROUND IN CIRCLES**, Billy Preston, A&M 1411
115—**Oh Anybody Goin' To SAN ANTONIO**, Doug Sahm, Atlantic 2946
116—**I MAY NOT BE WHAT YOU WANT**, Mel & Tim, Star 0154 (Columbia)

117—**I WON'T LAST A DAY WITHOUT YOU**, Paul Williams, A&M 1409
118—**MY MIND**, Clint Holmes, Sves 5-10891 (Columbia)
119—**ARE YOU REALLY HAPPY TOGETHER**, Buddah, MCA 40014
120—**MR. MANGO MAN**, Wilson Pickett, RCA 74-0856
121—**BRAND NEW KIND OF LOVE**, Bobby Goldsboro, United Artists 51107
122—**PUT ON YOUR SHOES AND WALK**, Clarence Carter, Feme 10309 (United Artists)
123—**100 MARY MONDAYS**, Mary Travers, Warner Brothers 7675
124—**LOOSE MOODY**, Funkadelic, Westbound 205 (Crest/Janes)
125—**RIGHT PLACE WRONG TIME**, Dr. John, Alice 45-6914

Billboard FM Action Picks

These are the albums that have been added this past week to the radio's leading progressive stations.

ALBUQUERQUE: KRST-FM, Steve Suplin
BABYLON: N.Y.: WBAB-FM, Steve Elliott
BALTIMORE: WKTF-FM, Pete Larkin
CINCINNATI: WEBN-FM, Mary DeCioccio
DALLAS: KAFM-FM, Jack Robinson

EUGENE: WZL-FM, Stan Garrett
FRESNO: KFGF-FM, Ray Applin
HARTFORD: WHCN-FM, Ron Berger
MIAMI: WBUS-FM, Michael Dean

MILWAUKEE: WZMF-FM, Steve Stevens
PROVIDENCE: WRBU-FM, Andy Rutberg
SEATTLE: KOL-FM, John Kertzer
ST. LOUIS: KSHE-FM, Shelley Grafman

TORONTO: CHUM-FM, Benji Karch
TUCSON: KWFM-FM, Allan Browning
UTICA: N.Y.: WOUR-FM, Mark Fox
VALDOSTA: GA: WYVS-FM, Bill Tuttle

hot chart action

BOY HUTCHMAN, "Second Album," Polydor: KWTM-FM, KRST-FM, CHUM-FM, WOUR-FM, WZL-FM
ALICE COOPER, "Billion Dollar Babies," Warner Bros.: KWTM-FM, WZMF-FM, WEBN-FM, KTFG-FM, WKTF-FM
PINK FLOYD, "Dark Side of the Moon," Harvest: KDL-FM, WBUS-FM, KWFM-FM, WEBN-FM, WBAB-FM, CHUM-FM, KTFG-FM, KSHE-FM, KAFM-FM

JO JO GUINNE, "Bite Down Hard," Asylum: KDL-FM, WEBN-FM, WBUS-FM, WKTF-FM, WYCN-FM
DRE JONK, "In the Night Place," Atlantic: WRBU-FM, WBUS-FM, KWTM-FM, WEBN-FM, WKTF-FM, CHUM-FM, KAFM-FM
JERRY LEE LEWIS, "The Session," Mercury: WKTF-FM, CHUM-FM, KSHE-FM

KAFM-FM, WZL-FM

TODD RUNDGREN, "A Wizard, A True Star," Bearsville: KDL-FM, WYVS-FM, WZMF-FM, KAFM-FM, KNAC-FM

RIK WALKERMAN, "Six Lives of Henry VIII," A&M: WBUS-FM, KDL-FM, WYVS-FM, KTFG-FM, WKTF-FM, WOUR-FM, KNAC-FM

AEROSMITH, "Aerosmith," Columbia: WBAB-FM

ARMSTRONG, "Armstrong," Musicor: WBAB-FM

BATTEMAN, "Batteman," Columbia: KWTM-FM

HELMONTS, "Cigars, Acappella & Candy," Buddah: WBAB-FM

BLACK AND BLANKS, "Blunch & Roll," A&M: WYVS-FM

DOODMAN, "Blonks," Evolution: WBAB-FM

BLUE OYSTER CULT, "Tyranny & Mutation," Columbia: WEBN-FM, KNAC-FM

PINK FLOYD, "The Wall," Columbia: KWTM-FM, KTFG-FM

CRUDDERS, "Second Crusade," Blue Thumb: WYVS-FM, CHUM-FM

DOODMAN, "Comic Wheel," Epic: KSHE-FM

DOODMAN, "The Captain & Me," Reprise: WZMF-FM, WEBN-FM, KNAC-FM

ELECTRIC LIGHT ORCHESTRA, "Ball Over Beethoven," KAFM-FM, KNAC-FM

ELEPHANT, "Elephant," Capitol: WZL-FM

COLIN ENNISMORE, "Entirement," Epic: WOUR-FM

FACES, "Candy Incidentally," Warner Bros. (Single): WEBN-FM, KAFM-FM

FAMILY, "Keyway," United Artists: WBAB-FM

FOUNT, "Moths & Prides," Reprise: WZMF-FM, KNAC-FM

FOUNT, "The Imperial Imperfect," KWTM-FM

GARLAND & JEFFREYS, "Garland & Jeffreys," Atlantic: WOUR-FM

J. GILES BOND, "Gino It," A&M (Single): WEBN-FM, KAFM-FM

GENTLE GIANT, "Octopus," Columbia: KTFG-FM, KNAC-FM, WZL-FM

MICK GREENWOOD, "To Friends," MCA: KRST-FM, KNAC-FM

HEAVEN & EARTH, "Reluge," Ovalton: WZMF-FM

KSA HENSLEY, "Proud Words On A Dusty Shelf," Mercury: KWTM-FM, WYVS-FM, KTFG-FM

HOOVER, "Communication," A&M: KRST-FM

HOOVER, "The Wall," A&M: WKTF-FM, CHUM-FM

LED ZEPHIN, "My Feet Are Smiling," Capitol: KDL-FM

HUBERT LANS, "Morning Star," CMC: CHUM-FM

LITTLE FEAT, "Dance Chicken," Warner Bros.: KWTM-FM

JOHN MARTIN, "Sold At," Island: WBAB-FM

ELEEN MCILWINE, "We the People," Polydor: KTFG-FM

RALPH McELL, "Hell To Tomorrow," Warner Bros.: WBAB-FM

BUDDY MILLS BAND, "Chapter VII," Columbia: WKTF-FM, CHUM-FM

MILKWOOD, "Milkwood," Paramount: WZL-FM

TRACY NELSON & MOTHER EARTH, "Poor Man's Paradise," Columbia: WZL-FM

KICK MEHLHORN, "Heaven Help The Child," Elektra: WBAB-FM

DAVID NEWMAN, "The Whys," Atlantic: WZL-FM

LAURA WYNN, "The First Songs," Columbia: KAFM-FM

POT LIQUOR, "Rock & Roll," Janus: CHUM-FM

PROCAL HARIUM, "Grand Hotel," Chrysalis: WEBN-FM

PROVIDENCE, "Fantasy Fagan," Threshold: WYVS-FM

YOKO ONO, "Approximately Infinite Universe," Apple: WBAB-FM

PRETTY THINGS, "Freeway Infidelity," Warner Bros.: KTFG-FM

BLK QUATEMAN, "Blk Quateman," Columbia: WKTF-FM

SAMMY, "Sammy," Philips: WYVS-FM, WZL-FM

MAJOR SANTOS, "Maestros," United Artists: WRBU-FM

SEABRAIN, "Watch," Warner Bros.: WYVS-FM, KNAC-FM

JUDEE SILL, "Heart Food," Asylum: WYVS-FM, WKTF-FM, WHCN-FM

STRACCHIONE, "Fissionables," MCA: KNAC-FM

MICHAEL STANLEY, "Michael Stanley," Tumbleweed: KDL-FM, KWTM-FM, WYVS-FM

STEELERS WHEEL, "Steelers Wheel," A&M: WZMF-FM, WEBN-FM

JOHN STEWART, "Canons in the Rain," RCA: KAFM-FM

STIX, "Stix," Warner Bros.: KSHE-FM

SWEET THURSDAY, "Sweet Thursday," Gramophone: KSHE-FM

TEMPEST, "Tempest," Warner Bros.: KNAC-FM

TEMPERATURES, "Holepunch," Gordy: KRST-FM, KAFM-FM

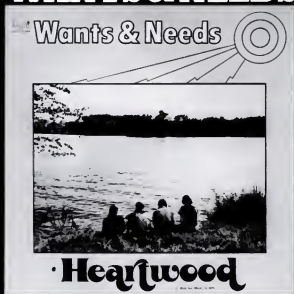
THREE DOG NIGHT, "Around the World," Dunhill: WKTF-FM

TOMMY NAIL ZARD, "The Late Great," Poppy: WEBN-FM, CHUM-FM

TOM WATTS, "Casting Time," Asylum: WRBU-FM, KDL-FM, KWTM-FM

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WANTS & NEEDS
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BLUE SURF MUSIC, INC. (BMI)
ON L&M RECORDS LMLPS 2001
GENERAL RECORD CORP.

Billboard TOP LP's & TAPE

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Every care for the accuracy of suggested list prices has been taken.
Billboard does not assume responsibility for errors or omissions.

**When
HELEN REDDY
Won Her
GRAMMY AWARD
for**

**Best Female Vocal Performance of the Year
I AM WOMAN**

**She Thanked Everybody Concerned at
Capitol Records, Jeff Wald, Because He
Makes Her Success Possible, and God,
Because She Makes Everything Possible.**

**We Can't Speak for the Other Two,
But Capitol Records
Thanks Helen Reddy!**

Helen's same award
winning performance is
on her current single,
PEACEFUL (3527)
now climbing to the top
of the charts.
From her Gold Album,
I AM WOMAN
(ST-11068)

June 21 (and for 8 weeks)
Flip Wilson presents
The Helen Reddy Show—NBC



HELEN REDDY IS CURRENTLY ON TOUR
(with Mac Davis)

- March 14—Bismarck, North Dakota
- March 16—Chicago, Illinois (Arie Crown Theater)
- March 17—Louisville, Kentucky
(Convention Center)
- March 18—Cincinnati, Ohio (Music Hall)
- March 21—
April 3—Las Vegas, Nevada
(Riviera Hotel, with Totie Fields)
- April 6—Santa Monica, California
(Civic Auditorium)
- April 8—Long Beach, California (Auditorium)
- April 13—San Diego, California (Golden Hall)
- April 14—San Francisco, California
(Masonic Hall)
- April 18—Phoenix, Arizona (Exposition Center)
- April 20—New York, New York (Carnegie Hall)
- April 21—Cleveland, Ohio (Music Hall)
- April 22—Washington, D.C.
(Kennedy Performing Arts Center)
- Sept. 3-9—Los Angeles, California
(Greek Theater, with George Carlin)



TOP LPs & TAPE

POSITION
1-100

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST Title, Label, Number (Dist. Label)	DOUGLASS LIST PRICE	ALBUM	TAPES	CASSETTE	WEEKS ON CHART	ARTIST Title, Label, Number (Dist. Label)	DOUGLASS LIST PRICE	ALBUM	TAPES	CASSETTE	WEEKS ON CHART
106	54	41	CHICK BERRY Lonesome Blues Capitol 90 8020	5.94	5.94	5.94	5.94	136	MELANIE Steppin' Out Mercury 90 8085	5.94	5.94	5.94	5.94	136
109	113	17	EARTH, WIND & FIRE Last Days/Time Columbia 90 3152	5.94	5.94	5.94	5.94	151	JOHN MAYER America, Why I Love Her Capitol 90 8085	5.94	5.94	5.94	5.94	151
110	114	9	GUEST WHO Artistic Paradise RCA 90 8085	5.94	5.94	5.94	5.94	164	BILLIE HOLMES The Original Recordings Columbia 90 3152	5.94	5.94	5.94	5.94	164
111	117	5	JOE SIMON The Power Of Capitol 90 8085	5.94	5.94	5.94	5.94	169	ETHOPIA KILL Thick as a Brick Mercury 90 8085	5.94	5.94	5.94	5.94	169
121	4	8	B. B. KING Beck's Blues Mercury 90 8085	5.94	5.94	5.94	5.94	131	THE BUDDY MILLS BAND Chapter IV Capitol 90 8085	5.94	5.94	5.94	5.94	131
113	107	63	ROLLING STONES Hot Rocks, 1964-1971 London 90 8085	5.94	5.94	5.94	5.94	145	MAE EARTH White Diamonds Mercury 90 8085	5.94	5.94	5.94	5.94	145
114	110	34	EMERSON, LAKE & PALMER Trilogy Capitol 90 8085	5.94	5.94	5.94	5.94	159	STEALERS WHEEL Live at the Mercury 90 8085	5.94	5.94	5.94	5.94	159
115	106	36	NEIL DIAMOND Mood Mercury 90 8085	5.94	5.94	5.94	5.94	147	THE KINKS The Great Lost Kinks Album Mercury 90 8085	5.94	5.94	5.94	5.94	147
125	4	8	CHICK BERRY Golden Decade, Vol. 2 Capitol 90 8085	5.94	5.94	5.94	5.94	136	JOHN KRISTOFFERSON Jesus Was a Carpenter Mercury 90 8085	5.94	5.94	5.94	5.94	136
127	83	15	JIMI HENDRIX My Name Is Mercury 90 8085	5.94	5.94	5.94	5.94	157	DAVID & THE BELMONT Live at Madison Square Garden Mercury 90 8085	5.94	5.94	5.94	5.94	157
128	1	1	THREE DOG NIGHT Around the World With Dinner 90 8085	5.94	5.94	5.94	5.94	148	JAMES BROWN Get on the Good Foot Mercury 90 8085	5.94	5.94	5.94	5.94	148
140	3	1	JAMES BROWN SOUNDTRACK Black Caesar Mercury 90 8085	5.94	5.94	5.94	5.94	155	CHARLEY PRIDE Songs of Love Mercury 90 8085	5.94	5.94	5.94	5.94	155
142	98	32	HERMINE JACKSON Hermine Mercury 90 8085	5.94	5.94	5.94	5.94	150	PAUL BUTTERFIELD Better Day Mercury 90 8085	5.94	5.94	5.94	5.94	150
121	92	15	MAN OF THE MARCHIA Man of the Marchia Mercury 90 8085	5.94	5.94	5.94	5.94	151	ASPHERIES Fresh Mercury 90 8085	5.94	5.94	5.94	5.94	151
120	120	7	HAROLD MELVIN & THE BLUE NOTES I Miss You Mercury 90 8085	5.94	5.94	5.94	5.94	167	HURRY LONESOME Morning Star Mercury 90 8085	5.94	5.94	5.94	5.94	167
118	118	10	DOBBIE BROTHERS Toulouse Street Mercury 90 8085	5.94	5.94	5.94	5.94	143	143 HOLLING STONES Cello on Main Street Mercury 90 8085	5.94	5.94	5.94	5.94	143
116	116	6	DONNA FARGO The Shyness Girl in the Whole U.S.A. Mercury 90 8085	5.94	5.94	5.94	5.94	156	156 SCOTT FALGOUT My Country Mercury 90 8085	5.94	5.94	5.94	5.94	156
108	108	16	SHAWN PHILLIPS Facts Mercury 90 8085	5.94	5.94	5.94	5.94	171	171 CHILIES The Greatest Hits Mercury 90 8085	5.94	5.94	5.94	5.94	171
101	101	32	ROD STEWART Never a Dull Moment Mercury 90 8085	5.94	5.94	5.94	5.94	168	168 CLAYTON KRAMER Rock Back Mercury 90 8085	5.94	5.94	5.94	5.94	168
129	129	10	BILLIE HOLMES Strong Love Mercury 90 8085	5.94	5.94	5.94	5.94	152	152 LOUANN KRAMER Rock Back Mercury 90 8085	5.94	5.94	5.94	5.94	152
123	123	37	CARPENTERS A Song for You Mercury 90 8085	5.94	5.94	5.94	5.94	165	165 STEPHEN WOLFE A Song for You Mercury 90 8085	5.94	5.94	5.94	5.94	165
127	127	23	TER HEESE LUTER Rock & Roll Music to the World Mercury 90 8085	5.94	5.94	5.94	5.94	179	179 NEW BIRTH Bethlehem Mercury 90 8085	5.94	5.94	5.94	5.94	179
134	134	5	DOBBIE BROTHERS Toulouse Street Mercury 90 8085	5.94	5.94	5.94	5.94	183	183 CRUSADERS 2nd Crusade Mercury 90 8085	5.94	5.94	5.94	5.94	183
139	139	10	MICHAEL JACKSON Ben Mercury 90 8085	5.94	5.94	5.94	5.94	1	1 JO JO GUNNE Rise Down Mercury 90 8085	5.94	5.94	5.94	5.94	1
126	126	22	J. GELLS BAND "Live" - Last Record Mercury 90 8085	5.94	5.94	5.94	5.94	1	1 JERRY LEE LEWIS The Great Movie Mercury 90 8085	5.94	5.94	5.94	5.94	1
164	164	3	DOBBIE BROTHERS Toulouse Street Mercury 90 8085	5.94	5.94	5.94	5.94	128	128 WOT THE HOPPLE The Hopple Mercury 90 8085	5.94	5.94	5.94	5.94	128
134	134	17	PARTISAN FAMILY Halt Mercury 90 8085	5.94	5.94	5.94	5.94	189	189 BOY BROTHERS Second Album Mercury 90 8085	5.94	5.94	5.94	5.94	189
150	150	4	ONION PLAYERS Plum Mercury 90 8085	5.94	5.94	5.94	5.94	120	120 QUINCY JONES The Best of Quincy Jones Mercury 90 8085	5.94	5.94	5.94	5.94	120
138	138	8	CHINESE HARVEST Dancing at the Moonlight Mercury 90 8085	5.94	5.94	5.94	5.94	154	154 SIMON & GARFUNKEL The Sound of Silence Mercury 90 8085	5.94	5.94	5.94	5.94	154
127	127	13	BILLY PRESTON My Name Is Mercury 90 8085	5.94	5.94	5.94	5.94	170	170 ALBY TRAVERS Alby Travers Mercury 90 8085	5.94	5.94	5.94	5.94	170

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST Title, Label, Number (Dist. Label)	DOUGLASS LIST PRICE	ALBUM	TAPES	CASSETTE	WEEKS ON CHART	ARTIST Title, Label, Number (Dist. Label)	DOUGLASS LIST PRICE	ALBUM	TAPES	CASSETTE	WEEKS ON CHART
136	136	15	MELANIE Steppin' Out Mercury 90 8085	5.94	5.94	5.94	5.94	136	MELANIE Steppin' Out Mercury 90 8085	5.94	5.94	5.94	5.94	136
151	151	3	JOHN MAYER America, Why I Love Her Capitol 90 8085	5.94	5.94	5.94	5.94	151	JOHN MAYER America, Why I Love Her Capitol 90 8085	5.94	5.94	5.94	5.94	151
164	164	9	BILLIE HOLMES The Original Recordings Columbia 90 3152	5.94	5.94	5.94	5.94	164	BILLIE HOLMES The Original Recordings Columbia 90 3152	5.94	5.94	5.94	5.94	164
169	169	2	ETHOPIA KILL Thick as a Brick Mercury 90 8085	5.94	5.94	5.94	5.94	169	ETHOPIA KILL Thick as a Brick Mercury 90 8085	5.94	5.94	5.94	5.94	169
131	131	17	THE BUDDY MILLS BAND Chapter IV Capitol 90 8085	5.94	5.94	5.94	5.94	131	THE BUDDY MILLS BAND Chapter IV Capitol 90 8085	5.94	5.94	5.94	5.94	131
145	145	4	MAE EARTH White Diamonds Mercury 90 8085	5.94	5.94	5.94	5.94	145	MAE EARTH White Diamonds Mercury 90 8085	5.94	5.94	5.94	5.94	145
159	159	4	STEALERS WHEEL Live at the Mercury 90 8085	5.94	5.94	5.94	5.94	159	STEALERS WHEEL Live at the Mercury 90 8085	5.94	5.94	5.94	5.94	159
147	147	4	THE KINKS The Great Lost Kinks Album Mercury 90 8085	5.94	5.94	5.94	5.94	147	THE KINKS The Great Lost Kinks Album Mercury 90 8085	5.94	5.94	5.94	5.94	147
136	136	17	JOHN KRISTOFFERSON Jesus Was a Carpenter Mercury 90 8085	5.94	5.94	5.94	5.94	136	JOHN KRISTOFFERSON Jesus Was a Carpenter Mercury 90 8085	5.94	5.94	5.94	5.94	136
157	157	4	DAVID & THE BELMONT Live at Madison Square Garden Mercury 90 8085	5.94	5.94	5.94	5.94	157	DAVID & THE BELMONT Live at Madison Square Garden Mercury 90 8085	5.94	5.94	5.94	5.94	157
148	148	15	JAMES BROWN Get on the Good Foot Mercury 90 8085	5.94	5.94	5.94	5.94	148	JAMES BROWN Get on the Good Foot Mercury 90 8085	5.94	5.94	5.94	5.94	148
155	155	5	CHARLEY PRIDE Songs of Love Mercury 90 8085	5.94	5.94	5.94	5.94	155	CHARLEY PRIDE Songs of Love Mercury 90 8085	5.94	5.94	5.94	5.94	155
150	150	7	PAUL BUTTERFIELD Better Day Mercury 90 8085	5.94	5.94	5.94	5.94	150	PAUL BUTTERFIELD Better Day Mercury 90 8085	5.94	5.94	5.94	5.94	150
151	151	15	ASPHERIES Fresh Mercury 90 8085	5.94	5.94	5.94	5.94	151	ASPHERIES Fresh Mercury 90 8085	5.94	5.94	5.94	5.94	151
167	167	4	HURRY LONESOME Morning Star Mercury 90 8085	5.94	5.94	5.94	5.94	167	HURRY LONESOME Morning Star Mercury 90 8085	5.94	5.94	5.94	5.94	167
143	143	41	HOLLING STONES Cello on Main Street Mercury 90 8085	5.94	5.94	5.94	5.94	143	HOLLING STONES Cello on Main Street Mercury 90 8085	5.94	5.94	5.94	5.94	143
156	156	22	SCOTT FALGOUT My Country Mercury 90 8085	5.94	5.94	5.94	5.94	156	SCOTT FALGOUT My Country Mercury 90 8085	5.94	5.94	5.94	5.94	156
171	171	5	CHILIES The Greatest Hits Mercury 90 8085	5.94	5.94	5.94	5.94	171	CHILIES The Greatest Hits Mercury 90 8085	5.94	5.94	5.94	5.94	171
168	168	3	CLAYTON KRAMER Rock Back Mercury 90 8085	5.94	5.94	5.94	5.94	168	CLAYTON KRAMER Rock Back Mercury 90 8085	5.94	5.94	5.94	5.94	168
152	152	6	LOUANN KRAMER Rock Back Mercury 90 8085	5.94	5.94	5.94	5.94	152	LOUANN KRAMER Rock Back Mercury 90 8085	5.94	5.94	5.94	5.94	152
165	165	4	STEPHEN WOLFE A Song for You Mercury 90 8085	5.94	5.94	5.94	5.94	165	STEPHEN WOLFE A Song for You Mercury 90 8085	5.94	5.94	5.94	5.94	165
163	163	42	DEEP PURPLE Machine Head Mercury 90 8085	5.94	5.94	5.94	5.94	163	DEEP PURPLE Machine Head Mercury 90 8085	5.94	5.94	5.94	5.94	163
179	179	2	NEW BIRTH Bethlehem Mercury 90 8085	5.94	5.94	5.94	5.94	179	NEW BIRTH Bethlehem Mercury 90 8085	5.94	5.94	5.94	5.94	179
183	183	2	CRUSADERS 2nd Crusade Mercury 90 8085	5.94	5.94	5.94	5.94	183	CRUSADERS 2nd Crusade Mercury 90 8085	5.94	5.94	5.94	5.94	183
1	1	1	JO JO GUNNE Rise Down Mercury 90 8085	5.94	5.94	5.94	5.94	1	JO JO GUNNE Rise Down Mercury 90 8085	5.94	5.94	5.94	5.94	1
1	1	1	JERRY LEE LEWIS The Great Movie Mercury 90 8085	5.94	5.94	5.94	5.94	1	JERRY LEE LEWIS The Great Movie Mercury 90 8085	5.94	5.94	5.94	5.94	1
128	128	19	WOT THE HOPPLE The Hopple Mercury 90 8085	5.94	5.94	5.94	5.94	128	WOT THE HOPPLE The Hopple Mercury 90 8085	5.94	5.94	5.94	5.94	128
189	189	2	BOY BROTHERS Second Album Mercury 90 8085	5.94	5.94	5.94	5.94	189	BOY BROTHERS Second Album Mercury 90 8085	5.94	5.94	5.94	5.94	189
120	120	20	QUINCY JONES The Best of Quincy Jones Mercury 90 8085	5.94	5.94	5.94	5.94	120	QUINCY JONES The Best of Quincy Jones Mercury 90 8085	5.94	5.94	5.94	5.94	120
154	154	38	SIMON & GARFUNKEL The Sound of Silence Mercury 90 8085	5.94	5.94	5.94	5.94	154	SIMON & GARFUNKEL The Sound of Silence Mercury 90 8085	5.94	5.94	5.94	5.94	154
170	170	4	ALBY TRAVERS Alby Travers Mercury 90 8085	5.94	5.94	5.94	5.94	170	ALBY TRAVERS Alby Travers Mercury 90 8085	5.94	5.94	5.94	5.94	170

			WEEKS ON CHART		DOUGLASS LIST		PRICE							
			THIS WEEK		LAST WEEK		ALBUM		TAPES		CASSETTE		WEEKS ON CHART	
							Awarded RIAA and four sales of 1 million units. RIAA sent audit evidence showing sales of 1 million units. Label indicated by colored dots.							
			REMYT				REMYT							
170	172	6	RAY CONWAY	I Can See Clearly Now	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
☆	-	1	ROCK & ROLL	Rock & Roll	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
172	180	18	DAVID BOWIE	The Man Who Sold the World	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
173	172	7	HERMINE MANN	Evolution of Mann	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
☆	-	1	DAVID HUBBARD	The Move	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
158	2	2	FREDDIE HUBBARD	Black Oak Arkansas	Rough & Ready Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
☆	-	1	BLACK OAK ARCADE	Rough & Ready	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
177	180	3	THE MOVE	Spac Out	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
178	181	6	WILSON PICKETT	Greatest Hits	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
179	185	2	ANGIE WENDERS	Heaven Help the Child	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
180	182	3	CURTIS MAYFIELD	His Early Years With the Impressions	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
181	175	6	SAM KELLY	2	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
182	151	11	MARCO TONARDO & FRIENDS	Be... You & Me	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
183	187	2	COBIE SMYTH	Orbit	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
184	-	1	BLUE OYSTER CULT	Tyranny and Mutation	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
185	-	1	THE ISLEYS	Line	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
186	186	3	THE MAMAS & PAPAS	20 Golden Hits	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
187	193	3	JERRY WALLACE	Do You Know What It's Like to Be Lonesome?	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
188	196	3	BOB SEGAR	Rock 'n' Roll	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
189	178	7	DOUGIE HADJICAKI	Back by 7-7	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
190	184	3	THE STIVERS	Now Here	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
191	153	28	THE BAND	Rock of Ages	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
192	148	4	JONNY CASAS	Any Old Wind That Blows	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
193	194	4	YOKO ONO	Approximately Infinite Universe	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
194	195	2	GRIN	At Out	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
195	141	10	OPPIG	Oppig	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
196	-	1	SMALL FACES	Upstairs, Downstairs	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
197	137	20	WEST, BRUCE & LAING	Why Doncha	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
198	145	15	ALBERT HARRIS	It Never Rains in Southern California	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
199	-	1	DAVID BOWIE	Images 1950-1966	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94
200	192	9	BLACK OYSTER CULT	Rock 'n' Roll	Mercury 90 8085	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94	5.94



OH LA DE DA

If you feel like clappin' your hands . . . you've got the feeling that has been sweeping the country ever since the release of "Wattstax". Now The Staple Singers' "Oh La De Da" is available all by itself, the first single from the gold "Wattstax" album. It's getting plenty of R&B and POP airplay as an LP cut, and even more with the 45 version. The Staple Singers already have three gold singles, and "Oh La De Da" will soon be number four.



If you feel like clappin' your hands...come on, come on, come on.



The Staple Singers. "Oh La De Da" b/w "We The People." Stax single #STA-0156. Ask for it.

The Stax Organization, 98 N. Avalon, Memphis, U.S.A. Distributed through Columbia Records. Distributed in Canada through Polydor Records, Canada Ltd.

Inside Track

An authoritative source stated that the guild has also requested that the FBI investigate guild charges that the union influenced a local catering establishment to heave its threat of a strike, in order to create individual negotiations.



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